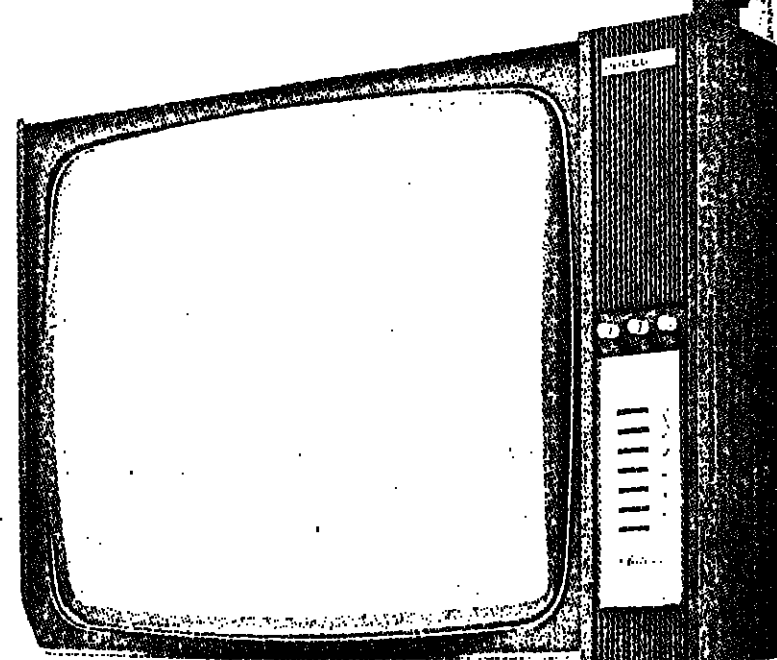


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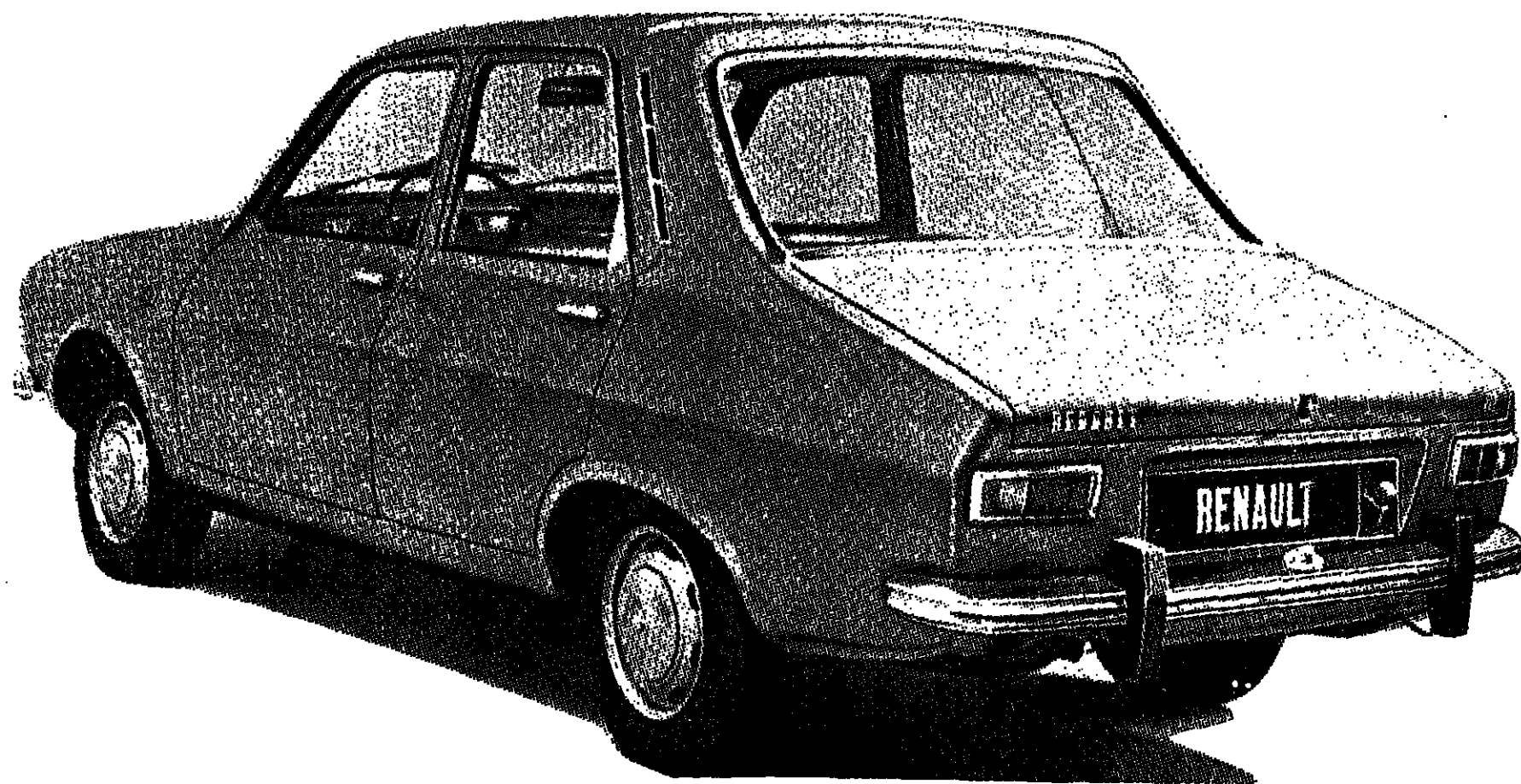


YEHOSHAFAT
HARKABI
ON THE
PALESTINIANS

Friday, April 27, 1973

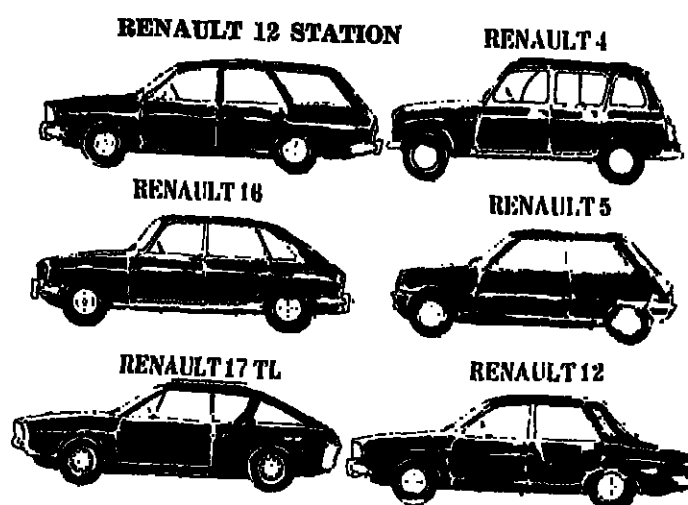
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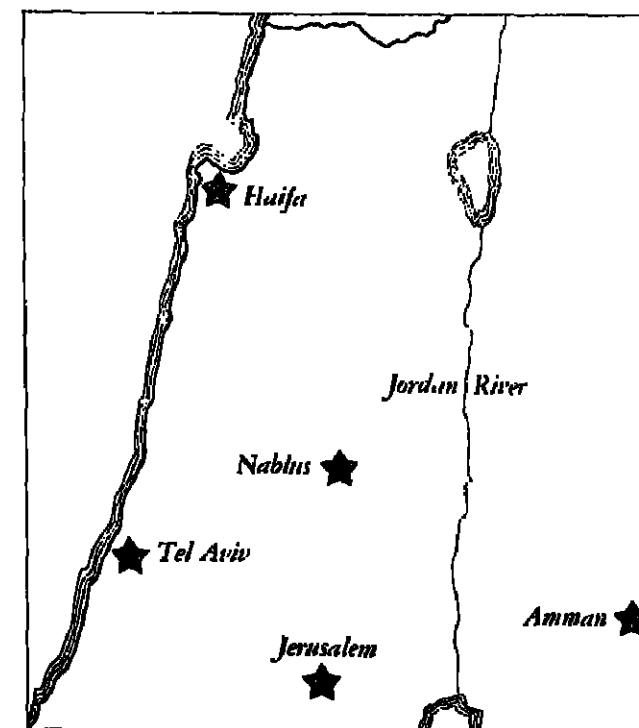
THE JERUSALEM POST MAGAZINE

FRIDAY, APRIL 27, 1978



WHAT FUTURE for the PALESTINIANS

Yehoshafat Harkabi, a former Army Chief of Intelligence who now teaches International Relations and Middle Eastern Studies at the Hebrew University, discusses in the following paper the attitudes and destiny of the Palestinian people. He predicts the decline of the Palestinian idea.



The Palestinian Arabs and their problem undoubtedly play an important role in the Arab-Israeli conflict. However, the Palestinians cannot be considered as constituting one single factor in the conflict, as their divergences outweigh what unites them.

The Palestinians (excluding the Israeli Arabs) are divided, geographically and, at the same time, more so politically, into three main groups:

The Palestinian Arabs in Judea, Samaria ("The West Bank"), and the Gaza Strip. The Palestinian Arabs in Jordan. Most of them probably do not support either King Hussein or the Palestine Liberation Organization (P.L.O.). However, in present circumstances, such a stance of neutrality means, for practical purposes, an attitude towards the status quo and the present regime which varies between favour and acquiescence. Furthermore, many of the Palestinians have been integrated in Jordan economically, socially and politically. These Palestinians in Jordan are distinguished by the memory of their origin and emotional attachment which have, practically, lost much of their political significance.

The Palestine Liberation Organization, which is the general framework in which all the terrorist organizations meet. These Palestinians categorically reject any settlement involving co-existence with Israel. From time to time, it is true, there have been rumours of changes in this stance, but they have always proved to be without foundation. Refusal to accept the existence of a Jewish state is for them a central tenet in their ideology, and they have shown no sign of being ready to give it up.

The Palestinian terrorists do their best to avoid the use of the old slogans calling for the destruction of the State of Israel. The current slogan is the liberation of Palestine from the Zionist yoke. If the purpose is not negative and destructive, only some plastic operation to remove Israel from the face of the state. Such a change as a state will exist no more. The terrorist organizations justify their position on the ground that it follows from the principle of self-determination of their self-determination, which is based on the idea that the Palestinians as "the people of Palestine" should be its masters, excludes the continued existence of Israel.

Among the Palestinian Arabs in the West Bank — though even they are not all of one opinion — there is, it seems, a prevalent recognition of the need to arrive at a settlement with Israel. The majority no longer hope for deliverance by the Arab states or the terrorists. On the contrary, they have been profoundly affected by the consciousness that the Palestinians have always been the victims of the conflict, by the glaring contrast between the meagre achievements of the Arab world and Israel's achievements in economic development and social progress, by the unexpected liberality of Israeli rule, by the attitudes of the terrorists and — last but not least — by the brutal suppression of the terrorists in Jordan in September, 1970 and thereafter.

The question is whether these Palestinian Arabs in Judea and Samaria can assume responsibility for a political settlement. Are they capable of making a settlement with Israel against the opposition of the Arab states? That would be the acid test of a title to be regarded as an autonomous factor of political significance. The test would reveal their serious weakness as a political factor in the conflict.

Let us examine the possibilities of a "Palestinian solution," without taking into account Israel's position and the need for her consent. An independent Palestinian Arab state in the West Bank is not viable, not because of its small size or economic limitations (economically anything can be made viable by external aid, at least temporarily) but because of political realities. It is not independent and is dependent for an outlet on Jordan

or Israel. If it were established in the teeth of opposition from Jordan — and there is no reason to assume that Jordan is inclined to tolerate such a state — Jordan could isolate it from the Arab world and sever the ties between its people and their relatives in other Arab countries, with all the economic, political and social consequences of such an isolation for the new state and its citizens. The attitude of the other Arab countries would be no less hostile.

For the potential citizens of a Palestinian state, the very idea of the ostracism that would be imposed on them by the Arab countries and the Palestinians outside is a nightmare, a powerful deterrent of the notion of a separate settlement with Israel. Any such settlement would leave them with no alternative but to rely upon Israel as their main market and sole outlet — which would further aggravate the hostility of the Arab world. Thus, the realities of the situation endow Jordan with what amounts to the power of veto against the establishment of a Palestinian state in the West Bank.

Another possibility is to rejoin Jordan in accordance with King Hussein's scheme for a federated kingdom of 15 March, 1972. The return to Hashemite rule, even if the name of the dynasty is symbolically excised from the title of Hussein's United Arab Kingdom, is not a cheerful prospect for many of these Palestinians, although they continue to keep their Jordanian citizenship — some willingly and others for lack of an alternative. After the bloody suppression of the Palestinian organizations in Jordan many West Bankers condemned Jordan in the severest terms and vowed not to return to it. However, the mood has changed in the meantime. The realities and the recognition of Jordan's power over them prevail. This change was manifested in the procession of leaders from the West Bank and the Gaza Strip in the summer of 1972 to offer their condolences to the King after his father's death. But the scheme for a federated kingdom still meets with some opposition from West Bankers.

If an independent Palestinian state in the West Bank is impossible, and adhesion to Jordan is undesirable and to Israel even less, the Palestinians find themselves cornered in indecision. In this situation, it seems that most of them tend to resign themselves to the status quo as the least of all possible evils. By defining it as temporary, they make it easier to submit to. Some of them, it is true, envisage the possibility of a Palestinian state under the supervision of the United Nations for several years, to be followed by a plebiscite to decide their future, in the hope that their state would thus win acceptance by the Arab countries. This idea, however, does not extricate them from their fundamental dilemma; at most, it postpones the decision. A plebiscite is an expedient for deciding

between possibilities; it cannot create a new possibility.

In the past, some of the West Bankers solved the problem by assuming that in the course of time, with the reinforcement of its Palestinian element, Jordan as a whole would become a Palestinian state. For the time being, no such process is evident. The Palestinians may be more advanced and better educated than the Jordanians; the Jordanians, however, by interacting with a centre — such as the kingdom — became more cohesive. The Palestinians always have lacked a centre and thus are proverbially fragmented. One is tempted to generalize that, in a showdown between a more intellectual group and a more cohesive one, the latter will probably prevail, as was witnessed in September 1970.

A settlement between Jordan and Israel may and probably will in the long run bring about the Palestinianization of Jordan by the sheer numerical preponderance of the Palestinians, augmented by the West Bankers. But a settlement cannot start by the Palestinianization of Jordan. This distinction cannot be overstressed.

The Palestinian Arabs as a whole may be an important factor in the final stage of a settlement, but until then their importance for a formal political settlement of the dispute is in doubt — and it is the present stage that really counts now, for it will have to be traversed in order to get to the final stage. Without the Palestinians, a peace settlement would not be complete; without the Arab states, it cannot start. The Palestinians claim that they must have a say in the settlement. The claim is sound. The question is whether today the Palestinians have anything to say of their own that is of substantial political significance.

The Palestinians' problem is not that they have not been recognized as people or nation, but that they are unable to translate such a recognition into reality. That is why a formal recognition of the Palestinians as a people, no matter how justified, has been barren of tangible political consequences.

No political solution

That is the essence of the tragic situation in which they are placed. The Arab states can conclude arrangements without the Palestinian Arabs, but the Palestinians cannot do that without the Arab states. Hence, no "Palestinian" political solution of the conflict is foreseeable.

The argument that the Palestinians could effectively sabotage a settlement between Israel and the Arab states is exaggerated, as events in Jordan have shown: what Jordan has done could be done by the other Arab countries with less drastic measures of repression.

In the absence of a settlement with the West Bank Palestinians, the present situation will continue, with the facts that are created in the meantime. The prophecy that Israel would be unable to maintain the status quo even temporarily in the area has not come true. Learned predictions, based on historical analogies and sociological theories, of progressively more acute civil resistance and insurgency, have been refuted. The five years that have elapsed cannot be dismissed as a mere provisional truce. Of course, military occupation cannot last indefinitely. However, so far, there are no indications that the patience of the population is becoming exhausted; on the contrary, it seems to be growing. One reason for this is the improvement in the economic situation; another is the dilemma which it faces, as described above. A man does not revolt if he knows what he does not want but is unable to choose between existing choices or to create new ones.

In the meantime, many of the West Bank Palestinians are preoccupied with the new opportunities for improving their standard of living and shrug off the problem of their political future as a matter for politicians — especially those in the Arab States — to grapple with. This tendency, (Continued on next page)

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THE JERUSALEM POST MAGAZINE

PAGE THREE

What future for the Palestinians

(Continued from previous page)

which may be called, with no disparagement, self-depolitization, is a further testimony to, and an admission of, their weakness as a political factor.

Since a "Palestinian" political settlement is beyond the capacity of the West Bank and Gaza Arabs, they cannot, in the near future, be partners with Israel in a political settlement. They can, however, be Israel's partners in practical arrangements, which at present take the form of joint economic activities, but in fact go further. Israel's policy to minimize intervention in the life of the areas and allow a great amount of internal autonomy may continue. A cumulative process of such *de facto* practical arrangements may contribute to the more distant future. However, since the Palestinians are not autonomous politically, the possibility of such a result transcends the sub-system of relations between Israel and the Palestinians under her rule; it depends on the development in the relations between Israel and the Arab world, as well as the possible internal changes in that world.

Terrorist failure

The importance of the third group of Palestinian Arabs, who are organized under the aegis of the Palestine Liberation Organization, declined after their failure in the fighting against Israel, and later, their defeat in Jordan. Nevertheless, it would be wrong to let these things tempt us to deny all importance to them. For most of the Arab countries they still are the representatives and standard-bearers of the Palestinians. At their head stands "the Palestinian establishment": the bureaucracy of the P.L.O. leaders and officials of Palestinian military groups and trade-unions and other associations, and a gathering of Palestinian intellectuals — writers and journalists for whom the Arab-Israeli conflict is a vocation and a source of livelihood. All these "professional" Palestinians depend for their position and their living not only on the conflict in general, but on the conflict in its present form, which is expressed in the demand for "the liberation of Palestine." It is the liberation of Palestine — namely, the liquidation of Israel — that is to transform their lives and make of them the leadership, administration and bureaucracy of the liberated land.

The paradox is that, while they find it difficult to get employment in the Arab countries, and they are unwanted there, the same Arab countries are willing to allot sufficient money to maintain this extensive Palestinian establishment and enable its personnel to occupy themselves with "the liberation of Palestine." This applies particularly to the more distant Arab countries, like Libya, Kuwait, Algeria, Saudi Arabia and Iraq, which are not burdened by the continuation of the conflict and are prepared to perpetuate it with their subsidies.

The conflict plays a particularly important role for the leftist Arab radicals, who expect it, and the heat that they hope it will generate, to be major factors in fomenting social revolution in the Arab countries. Arab leftists are seriously hampered in their revolutionary theorizing by the absence of a proletariat or a revolutionary peasantry, which excludes the possibility of following either the orthodox Marxist

or the Maoist schemes for revolution. In this predicament, aggravated by the militarization of the regimes which makes social revolutions difficult, many of the radicals cling to the hope of finding salvation in the Arab-Israeli conflict as a means of creating the "revolutionary situation" by the heat which it generates as a catalyst that will precipitate the revolution.

At the other extreme, Islamic radicals like Libyan leader Muammer Gaddafi are prepared to inflame Arab fervor for the restoration of the lost lands as a means of reviving Arabism, injecting new life into the idea of Arab unity and intensifying devotion to Islam.

Backing from both ends

Thus, the Palestinian establishment receives the support of both varieties of Arab radicals — leftist and Islamic. In the absence of any progress on the political front, the future of the Palestinian establishment is assured for the time being by having the mission of keeping up tension and making sure that the flame of the conflict will not flicker and die.

A Palestinian state can rise either on the ruins of Jordan or on the ruins of Israel. Neither country shows any enthusiasm for its own destruction in order to fulfill the aspirations of the Palestinians. Thus the members of the Palestinian establishment are correct in their belief that, so long as Israel or Jordan exists — and all the more so if both of them do — they cannot achieve national self-determination or national independence in their own state according to their definition. The idea of a Palestinian state is squeezed between the sheer facts of Jordan and Israel. This is a pragmatic conclusion derived from studying the historical realities and not an expression of an ideological approach. It is an irony of history that the Israel Government, Jordan, the P.L.O. and the terrorist organizations are unanimous in rejecting the idea of a Palestine state as a third state between Jordan and Israel. This broad front of rivals in agreement is not accidental; it is the outcome of the situation: the unfeasibility of such a Palestinian state.

'Region' not state

What is left is the possibility of a "Palestinian region," which could arise in cooperation with Israel, in cooperation with Jordan, or, more probably through a twofold settlement with both of them. The configurations of the last possibility are not clear, but it could grow out of practical arrangements with Israel and the realities that are thus created, and a political settlement between Jordan and Israel. Thus the Palestinian region would maintain an economic relationship with Israel, even if politically it reverts to be part of Jordan, or more probably, becomes a region in a federation with Jordan.

However, the establishment of such a federation would in all likelihood mean the ascendancy of the Jordanian element over the Palestinian one, at least in the first phase or even so long as the present regime lasts. It may, too, set a seal on the Jordanian character of the East Bank for the Palestinians there would be unable to have it both ways: they would have to be either Palestinians or Jordanians, and their living in the Jordanian region would in the course of

time determine their collective character as Jordanians. Paradoxically, the longer the present separation between the two Banks lasts, the more the Jordanian character of Jordan is consolidated.

On the other hand, the longer the association of the West Bank with Israel, the more marked will be Israel's effects on the economic and social development of the West Bank. Apprehensions in Jordan that disparities in development between the two Banks would hamper their reunion may intersect an element of competition between the two Banks and induce greater exertions for development in the East Bank.

A "Palestinian region" is not the vision to which terrorist organizations and many other Palestinians have aspired; it is not the realization of their collective aim and the expression of their self-determination. One can understand them. History is sometimes cruel. But if the Palestinians cannot transform either Jordan or Israel into Palestine, a Palestinian region is all that is left. Such a settlement will certainly seem unjust to the Palestinians abroad and their sympathizers, but there is no guarantee that a "just solution," which will give every party "what it justly deserves," is always possible. The slogan "just solution" is fine, the problem is to prove that it is feasible, and that the "just" solution would be regarded as just by both parties, for it is precisely a dispute over the nature of a "just solution" that is usually the cause of conflicts.

Only an illusion

One may sympathize with the Palestinians, whose hopes have come to this; but any consideration that this is an illusion, that it is a tragedy, but an alternative to further suffering, especially for the Palestinians themselves, until they resign themselves to the limitations of reality. A Palestinian region may not be the realization of full justice, but at least it is a step forward as "practical justice."

Will the Palestinian movement decline? Toward the end of the 'fifties and during the 'sixties, the idea of Palestinian nationalism and activism arose. The Palestinians were called upon to take the world in the dispute; they must become a fighting people, the vanguard of the Arab camp. There was talk of a new Zionism; hope flared up in weary hearts and the prestige of the Palestinians soared sky-high. Analogies were drawn between the "liberation" of Palestine, which was glorified as the "Palestinian Revolution," and such world-shaking events as the Communist revolution in China, the wars of liberation of Algeria and the Cuban revolution. The image of the Palestinian movement grew to the role of a link in these momentous developments.

It was an impressive picture, such a federation would in all likelihood mean the ascendancy of the Jordanian element over the Palestinian one, at least in the first phase or even so long as the present regime lasts. It may, too, set a seal on the Jordanian character of the East Bank for the Palestinians there would be unable to have it both ways: they would have to be either Palestinians or Jordanians, and their living in the Jordanian region would in the course of

I believe it is growing clearer that the goal was much too pretentious. The Palestinians will not be the godfathers of an Arab renaissance. All that they can hope for is not a state, but a "region," unless there is a radical change in the character of Jordan. If this development is not yet generally recognized among them, the understanding of it may soon begin to percolate, despite the grievous disappointment that it involves. It is true that national movements and aims and irredentism has a long expectation of life. In this case, moreover, the refusal to accept the existence of the Jewish State is also nourished by the disproportion between the rivals and the faith that the Arabs are basically stronger because of their numerical superiority over Israel, whose victories are described as transient anomalies, and that they will eventually prevail.

Long-range forecast

As the recognition grows that there is no future for the idea of Palestinian sovereign independence, it will lose much of its hold on the Palestinians as a political ideal. This is a long-term forecast, but the effects of this trend, in its early stages, may stamp their mark on the Arab nationalism of 'eighties. Palestinian nationalism will remain as a mark of origin, a source of nostalgia, the imprint of the past, and not so much a signpost pointing to a political future.

In the "Palestinian region," Palestinianism will continue to be a sign of collective identity, but its fervor will decline, and perhaps has already begun to do so. During the past decade, there has been a widespread impression that Palestinianism is bound up with the idea of the "liberation" and belligerency, but it could become a symbol of identity without this belligerent component, as among many Israeli Arabs who identify themselves as both Palestinians and Israelis at the same time.

The decline of the Palestinian idea will facilitate the absorption and assimilation of the Palestinian Diaspora in the Arab countries. A Palestinian "region" cannot continue to be a source of inspiration for the Palestinians outside of it and retain their hopes and loyalty. In fact, many of the Palestinian Arabs have been absorbed in the Arab communities. The ambivalence among the Palestinians regarding their Palestinian and Arab identities may also facilitate the process.

Status devalued

There has already been a considerable devaluation in the status of the Palestinian idea in the Arab countries. The hopes that the kindled the imagination of radical Arab leftists — that the pan-Arab revolution would grow out of the conflict and that it was the historic mission of the Palestinians to ignite it by their heroic struggle — have begun to languish. Dissatisfaction with the Palestinians is common in the Arab countries; there was criticism of the feebleness of their national struggle ever since the beginning of the Mandate, their factiousness, the collaboration of many of them with Israel and the tribulations of the Arabs as a result of the conflict with Israel. In the course of time, these trends may reinforce the tendency among Arabs to accept, or even justify, the Palestinians' fate.

Arab terrorist warfare against Israel failed. Terrorists who try to use a Maoist tactic as fish to water. However, Jewish waters. Now that the Palestinian terrorists have been driven from the territory occupied by Israel and defeated in Jordan, their possibilities of action have been greatly curtailed. They have reverted to the operations in Europe and Asia, away from the area of confrontation between Israel and the Arabs. But such actions may be, they cannot defend the picture portrayed in the article. Such actions may call attention of the world to the Palestinian existence, and the problem. These Palestinians are not by their actions a redress of their problem, as grievance is an unlimited one that cannot actually be satisfied. They aim not at exerting pressure on Israel to withdraw from the areas occupied in 1967, but at making Israel disappear. The areas occupied in 1967 are making themselves a mark to the world at large. Action for reprisals and measures suppression from which, perhaps, they will be the main sufferer.

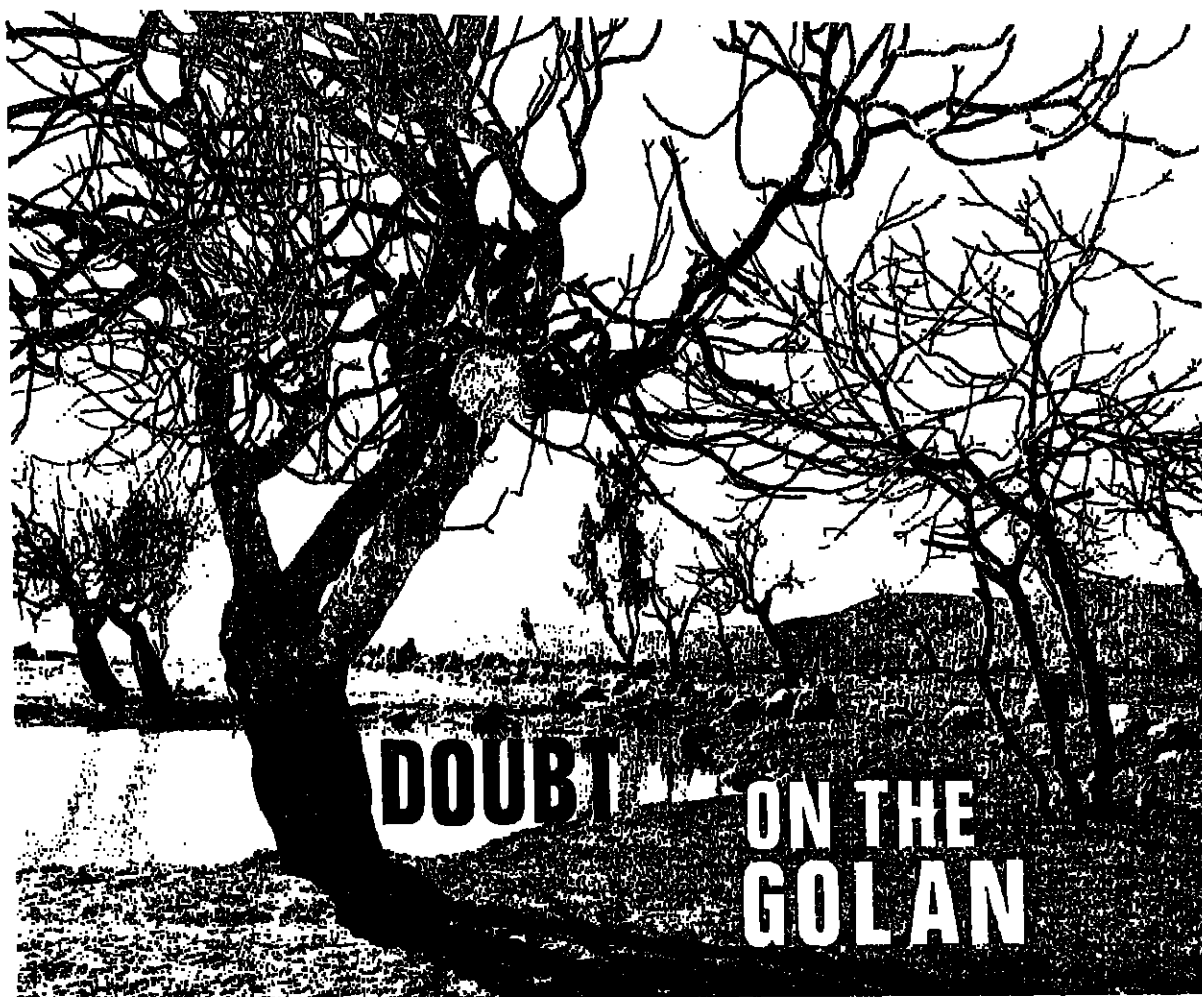
Fall in prestige

Palestinian prestige has declined in some previously pathetic circles abroad, with consequent effect on the local ideas about the Arab-Israeli conflict. The reactor of the conflict has changed; in a sense it is being once again what it was during the period 1949-1967. Arab-Israeli confrontation, the attempts that were made in the 'sixties to present it as a Palestinian-Israeli dispute and, radically, thereby to influence the "open bridges." The Palestinians have almost lost their central position in the conflict — a development lessens its gravity, without yet — ensuring a settlement.

The members of the Palestinian establishment will not submit to the signing of their ideal from a state to a region, especially with a dual identity, Israel and Jordan. They will no doubt, revolt against the prospect, which cannot settle personal problems of this well-educated cadre. It will be surprising if they stick to an old ideal; and, if they cannot, a logical way to realize it may take refuge in apocalyptic visions of wars and catastrophes in the Middle East as an end from their distress.

A change in the trend of Palestinian decline could come about as the result of a revolution in Jordan, if there are no radical transformations in the situation, such as a revolution in Jordan, it is probable that the trend may continue, even if it is long and slow. It is true that the actions of the Palestinian leaders counteract and even slow down the trend, but their heroic acts in their horns and in their more modest positions, those to which they looked forward as leaders and missionaries in a liberated Palestinian state in a pan-Arab revolution.

From a paper issued by the Israeli Academic Committee for the Middle East, based on articles originally published in Ma'ariv last July.



The Golan Heights, taken from the Syrian Army at the end of the Six Day War, will not be returned. That is Government policy. But, writes ASHER WALLFISH after a tour of

the area this week, what is not clear is whether it will ever become Israel sovereign territory. The uncertainty troubles the Druze population who do not know where their future lies.



(Guttman)

a peace settlement, they would give up the northern section of the Golan, below Mount Hermon. This would rid them of the non-Jewish residents, who are all grouped in four adjacent Druze villages," the official said. The area most likely to be given up is the town of Kunaita, now a ghost town of empty houses. He added that the 80 and more security suspects, detained over the past six months, included not only people with revolutionary sympathies, but also Druze relatives who've been in the Six Day War, under the family reunion scheme. "They may have been deliberately planted among the returnees. It would be strange if this did not happen," the official said.

Another Israeli official who has worked on the Heights since 1967 told The Post: "It is enough that a tiny handful goes around saying 'The Syrians will slaughter us all if they ever return.' The Druze know that the Syrians are the cruellest of all rulers. The few who are enticed into a partial withdrawal, in hostile activities reassure them-

selves with the comforting thought that the Israeli authorities are soft-hearted anyway, will give them light prison sentences if they are caught, and will remit part of the sentences as a matter of course."

Elders in Buk'ata, one of the four Druze villages, told The Post that the Syrian intelligence was paying some of the espionage suspects the equivalent of \$1,000 monthly for their services. "They stressed however that the great majority of the Golan Druze condemned the hostile activity of the few and that those who had been tempted into espionage had not engaged in sabotage and violence as such. The settlement authorities are

meanwhile pressing ahead with development on the Heights.

All of the 18 rural or urban sites planned will be established on their permanent locations by 1975. Of these, 10 are either occupied, or almost ready for occupation, today.

The 18 sites are designed for a population of 10,000 souls. To reach that figure, however, today's population will have to increase eight-fold. The settlers say there are plenty of potential candidates asking to join them, but that settlement budgets are inadequate.

Less good quality cultivable land is available on the Heights than was thought at first: some 80,000

dunams, instead of 140,000. Nor is water plentiful, either. Government officials say that the Golan can never develop properly on an agricultural basis only. Its natural features always made it a poor and backward farming area. They believe that the Golan can only develop fully with the help of industry and tourism. "One factory can support as many breadwinners as five farm villages," one official commented.

The settlers have no complaints about the security arrangements provided for them — in the form of solid housing, underground shelters, and a good road system providing quick access. In the moshavim, each home has its own shelter, and all the shelters are linked up by an inter-com system.

But even when the border is quiet, security considerations are an economic burden. Farm equipment can only be utilized to half its capacity — during daylight hours — whereas down in Galilee below tractors can work around the clock.

Visitors to the Golan soon notice one of the most obvious changes in the past six years: the new roads. In 1967, three poor quality roads led up onto the Heights. Today, there are eight good access roads, running in a general west-east direction. A new north-south highway has been paved down the middle of the Heights, well out of sight of Syrian lookouts, and this now replaces the old road parallel to the ceasefire lines.

Below the Heights, a great deal of work has been done on a fine, broad highway, linking Eilat on the eastern shore of Lake Kinneret, and the River Jordan estuary at the new bridge, Geshet Arik. In two years' time, this road around the lake will cut through still further, to Eilat Nahum on the north-west shore.

At present, vehicles still find it very rough going, to drive around the lake, as they bump across the B'tha plain east of the Jordan, or up the twisting track to Al-major moshav.

Before the Six Day War, when Syrian soldiers prevented Israel from fleshing out its sovereignty, in the few yards' strip of shore around the lake, between Eilat and the Jordan, as laid down in the 1948 armistice agreements, Public Works Department engineers began drafting plans for a road around the lake.

The Six Day War made the project unnecessary, and also saved the P.W.D. tremendous expense and a major engineering challenge.

This was because the road was planned to run above the water on stilts, to avoid Syrian claims that it encroached on their territory.



The "fat cows of Bashan," pastured at Yehudiye, on the Golan, by the Belsan Valley kibbutz of Nevo Eilat.

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HAKOAH— THE CHAMPS

The official name of the team is Ramat Gan Hakoah—Maccabi. Everyone knows it simply as "Hakoah." It is the team that last Saturday won the National League soccer championship, for the second time in its 34-year history in this country, writes PAUL KOHN

Sha'arabani, top scorer.

wing in order to allow Sha'arabani to spearhead the Hakoah attack, with that talented schemer Asher Messing just behind them. It took the pressure of close marking off Farkas and made him a calmer player.

The average age of the 18 first team Hakoah players is 26, with several key players close on 30. Spiegel has though several extremely promising young players such as Djerbi, Moshe Yehiel and Shnitzer, aged 21 and 22. "A new team will again have to be built in a season or two," says Spiegel, who especially prides himself on his players fine teamwork and good relations also off the field.

The financial state of the club has improved with the success on the field. The Galiel Gil ground, though, accommodates only 3,000 odd persons. The club now has high hopes of acquiring a new stadium, promised by Ramat Gan Mayor Israel Peled, who is a fervent supporter of the team and attends all home matches. Mayor Peled has promised to build a new stadium near the National Park at Ramat Gan, and initiatives may be expected for a merger with Ramat Amidar Maccabi, another Ramat Gan club currently playing in League "A."

Eliezer Spiegel makes no bones about the fact that Hakoah first team players get money from the club, averaging IL600 to IL700 a month, but considerably more for the "stars." Yehuda Sha'arabani and Zvi Farkas. Also, each player gets a IL100 bonus for a win and IL50 for a draw. The players' reward for winning the championship will be an eight-game tour of the U.S. from July 15 to August 27.

No doubt there, too, Ramat Gan Hakoah players will find a fair number of former Viennese Hakoah fans turn out to give "their" Israel champions a warm hand.

The Hakoah attack has two strikers who have both made their mark with the national team since Spiegel changed their style. They are Yehuda Sha'arabani and Zvi Farkas. Sha'arabani has been top goalscorer in the country, though this season has not found the same goal-getting touch. Farkas scored two fine opportunistic goals for Israel against West Ham earlier this month, and came in for much favourable comment in London. It is a reflection of what has been achieved at Hakoah that Farkas, a 25-year-old veteran, has only this season been picked for the national team.

When invited four years ago to take over at Galiel Gil, Eliezer Spiegel was told only one thing: "Build a team." At the time, the number of players and talent was thin. Spiegel looked at the youth teams and searched around for players disregarded by other clubs. In this way, he brought to Hakoah players who are now among the stalwarts of the present championship side — Efraim Pletel, Shlomo Djerbi, Asher Messing, Shmuel Cohen and Shlomo Shnitzer. For Shnitzer, Spiegel paid IL1,500 to Eyal Yehuda from his own pocket — until the club could afford to repay him.

"But in Israel you have to build a team, and can't buy one," Spiegel said. With the players at his disposal he introduced his style of play — close marking of the opponents' attack, hard tackling, and fast breaks from defence to attack. For this type of game, Spiegel preferred tall, well-built players who could control the air in front of their goal. When teams face Hakoah they know they will have a tough time getting goals. In 28 league games this season, Hakoah has yielded only 17 goals, fewer than any other club in the country.

is one of the smaller clubs in the National League, a club that beat the Goliaths of Israel International centre for football, Hakoah has the top place in the national league stubbornly resisting challenges of the accepted league, Tel Aviv Maccabi, who is in second and third place.

Ani Hapoel and Tel Aviv and others, may have grounds, more money in and larger playing staffs, but have nothing on Hakoah. For Ramat Gan Hakoah is a direct heir to Hakoah, that most famous of all sports clubs before the Holocaust. Set up in 1909 by Jewish of Vienna, its sportsmen made their mark in swimming, athletics, hockey, boxing, and fencing. But above all, football. The club gained the support of Austria's Jews.

It was one great family in support we gave to Hakoah. When we considered ourselves as fighting Zionists, the continuation of Dr. Herzl's dream, said Yosef Shapira, a Viennese and one of the present managers of Ramat Gan Hakoah.

Hakoah-Vienna footballers won way into the First Division Austrian football in 1919 and won the Austrian championship. It came to an end on the 11.11.1938, with the Anschluss. Two days later, the Nazis and the Vienna Hakoah club all sports activity, Hakoah scattered but not dead. Hakoah sprung up in such far places as New York, Sydney, Los Angeles, Ramat Gan, Jerusalem and Haifa — and now in Vienna. These Hakoah maintain contact, and the club at Hakoah's soccer this season will be world famous former Viennese disband in the four corners of the globe. Thanks primarily to Hakoah the Viennese Jews have all been great sports enthusiasts.

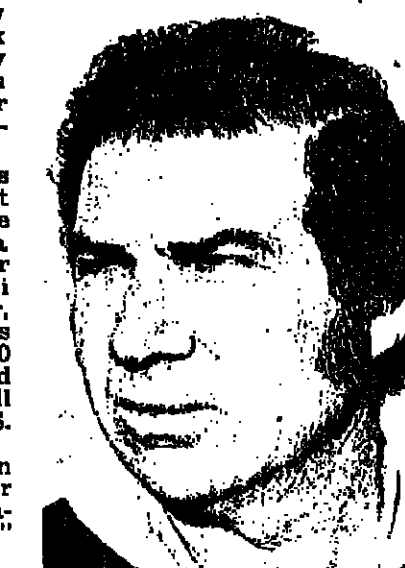
Set up in 1939 Ramat Gan Hakoah was set up in 1939. In 1956 its soccer merged with Ramat Gan Maccabi, the latter providing better facilities. The club's name is jointly managed by Maccabi and Hakoah, the Hakoah representatives to the management being Joseph Shapira, a Tel Aviv businessman, and his son, Yehuda.

Hakoah last won the league championship in 1966, and also the State Cup in 1969 and 1970.

The success of the club in the four years is largely due to



Pletel, one of the stalwarts.
* Eliezer Spiegel, trainer. Teamwork's the thing.



The team with first reserves: Good friends off the field, too. Top, 1 to 7: Zvi Yonatan, Efraim Pletel, Shlomo Djerbi, Shmuel Cohen, Meir Mazeltin. Centre, Yair Nossorovsky, a reservist, Shmuel Radid.

Yehozkel Shnitzer, Asher Messing, Aharon Shuruk. Bottom: A reservist, Shlomo Chupnik, Danny Mano, Dan Haffol, Yehuda Sha'arabani and coach Eliezer Spiegel. (Photos by Kuttin and Suezakin-1)



Arie (Lova) Eliav, M.K., repays a 27-year-old debt to the people of Nicaragua by helping resettle survivors of the earthquake that devastated their Capital last November.

By ABRAHAM RABINOVICH
Jerusalem Post Reporter

ALTHOUGH he had carried a false Nicaraguan passport while shepherding illegal immigrants out of Europe in 1946, Knesset Member Arie (Lova) Eliav had never been to Nicaragua. He was not really surprised, however, when a senior official of the Israeli Foreign Ministry telephoned him at his home last January to ask if he were prepared to fly there on short notice.

Nicaragua had been on Eliav's mind ever since the report that its capital, Managua, had been virtually destroyed by earthquake on the eve of Christmas. Ten years before he had headed an Israeli rehabilitation team which went into Iran following an earthquake which devastated 800 villages in Kasvin Province. The team had proven highly effective in helping bring the province back to life and Eliav felt he had something to contribute now to the Nicaraguans in partial payment, so to speak, for use of their passport. The Foreign Ministry was of a similar mind.

Extent of damage

Eliav arrived in Managua at the beginning of February, to find 99 per cent of the buildings levelled or damaged beyond repair. Ten thousand bodies had been removed from the ruins. Another 10,000 were thought to be buried beneath the rubble. The only undamaged areas were the villa suburbs of the members of the government, the moneyed class (including many of the capital's 200 Jews), the diplomatic corps. A quarter-million refugees had scattered to half a dozen small towns 50-100 kilometres from the city.

As in Kasvin, the shocked survivors were either overcome by

apathy, or had periods of hyperactivity, dashing about in futile searches for belongings or relatives. Also as in Kasvin, Managua was filled with aid teams from all parts of the world. There were earthquake experts from Japan, urban experts from Mexico, doctors and aid teams from the U.S., Canada, Germany and many Latin American countries.

American army engineers and medical personnel had carried out the critical rescue operations immediately after the quake but they were pulling out. "If not for the Americans there would have been complete chaos," says Eliav. "But no one told them a word of thanks." There were even "Yankee Go Home" scrawls.

Confusion reigned, the post-disaster muddle that Eliav well remembered. "There's a lot of natural good will after an earthquake. Everyone wants to do good." But a comprehensive rehabilitation scheme was urgently needed.

A Mexican planning team had undertaken to explore the rebuilding of Managua, despite the fact that it had been twice destroyed by earthquake within 41 years. (It recommended rebuilding the city on the same site but with wide avenues along the earthquake fault lines.) The Israelis offered to look into the resettlement of the Managua refugees. The Nicaraguan government accepted.

Eliav had brought two of his key assistants from the Kasvin project — Arie Patran, a town planner and architect now living in Tel Aviv, and Rafael Gurevich, an engineer with Tahal, the national water planning authority. He had also asked that the 10 Israeli experts already in Nicaragua on various aid schemes be placed at his

disposal. Within a month, the Israeli team had completed its proposals.

Drawing on their experience with Israeli ma'abarot, the transitional camps through which hundreds of thousands of immigrants passed in the 1950s, the team argued against providing semi-permanent housing for the refugees since this would probably turn into permanent slums. Instead, they recommended tent cities to deal with the immediate problem of shelter. The team provided plans for siting the tents and other elements such as water supply, drainage and sewerage.

They advised that work projects — even make-work projects — be created immediately to prevent the refugees from falling into idleness. "If you don't provide work of some kind, there is a spiral of depression," says Eliav. If no road building or other public works schemes were available, then the refugees should be put to tree planting. Carpenters, bricklayers and other artisans among the refugees should be assigned to instructing other refugees in their trade, the Israelis urged. These skills would be needed when the time came to build permanent residences.

The scheme

With the short-term arrangements thus taken care of, the Israeli team went on to offer its permanent resettlement scheme. This was a field in which Eliav had established a firm reputation. The development of the Lachish region, which he had headed, is an international model of regional planning. He had also directed the planning team at Arad before being sent to Iran. In that country, the Israelis had placed an entire province on a modern agricultural footing with a new system of farming, new crops and new kinds of irrigation.

In Nicaragua, the problem was an urban one. There had been only one real city — Managua itself — with no substantial urban hinterland. The Israeli team recommended building the half dozen provincial towns to which the refugees had fled into development towns. Financial, legal and administrative

Photos by Starphot, Dekel and the Associated Press.

incentives would be given to industry to locate there, similar to those given to firms in Israel.

The refugees would be settled in new quarters abutting the existing towns. These quarters would be based on units consisting of 400 apartments built around an elementary school. For each two such units, there would be a small commercial centre. For four units, there would be a larger commercial centre and a secondary school. (The system is the one employed at Arad.) Some 50,000 refugees would be settled in each of these development-town suburbs.

Building after a year

The Israelis provided a timetable spelling out how long the development programmes would take. Within one year after the go-ahead, construction would be underway in most of the towns. Within three years, 250,000 refugees could be resettled in permanent homes although it would take longer before sufficient industry could be built to provide full employment. As for Managua itself, its reconstruction would take much longer and it would be populated in stages by

population overspill from the rest of the country. The Nicaraguan authorities in any case would keep the population of the capital down to 250,000-300,000.

President Somoza of Managua was "all for" the Israeli project, according to Mr. Eliav, who lined it to him. Its implementation depends on whether financing be forthcoming, particularly from the U.S.

In Iran, too, it had been a proposal put forward by the Israeli team which had been accepted by the government amidst the wailing of many nations on the scene. Nicaragua cannot implement the Israeli scheme, it is likely the Israeli team will be invited to rectify the project as was done in Iran.

Would Mr. Eliav be willing to lead such a team? Not time, he says. An election is on up in a few months and Mr. Eliav has openly expressed a desire for a Cabinet post. "I want to campaign for my ideas and eventually to implement them," he says. He wants to rehabilitate things

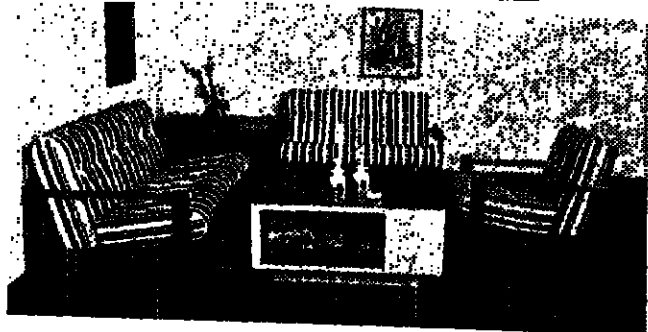


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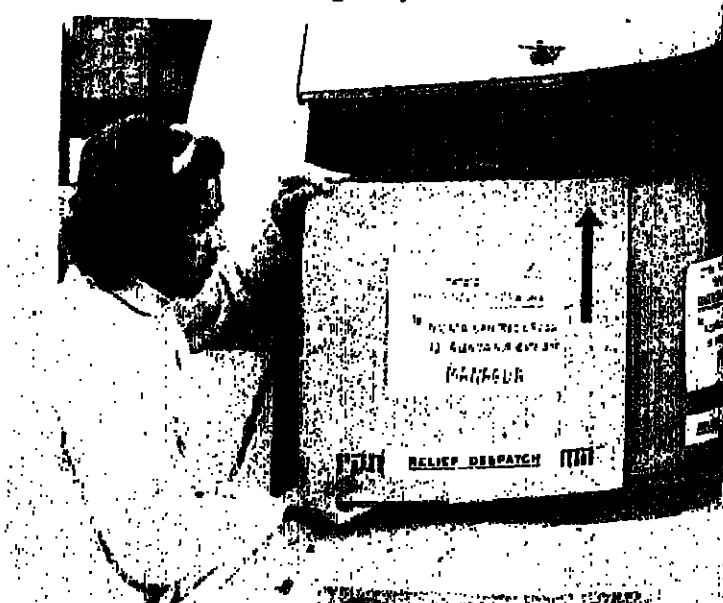
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פרסום "אחור בע"מ"

PAGE TEN



Magen David Adom despatches medical supplies to the survivors of the Managua quake.

THE JERUSALEM POST MAGAZINE

FRIDAY, APRIL 21, 1978

THE JERUSALEM POST MAGAZINE

PAGE ELEVEN

Airlines have been claiming to be better for so long that experienced travellers have become pretty sceptical.

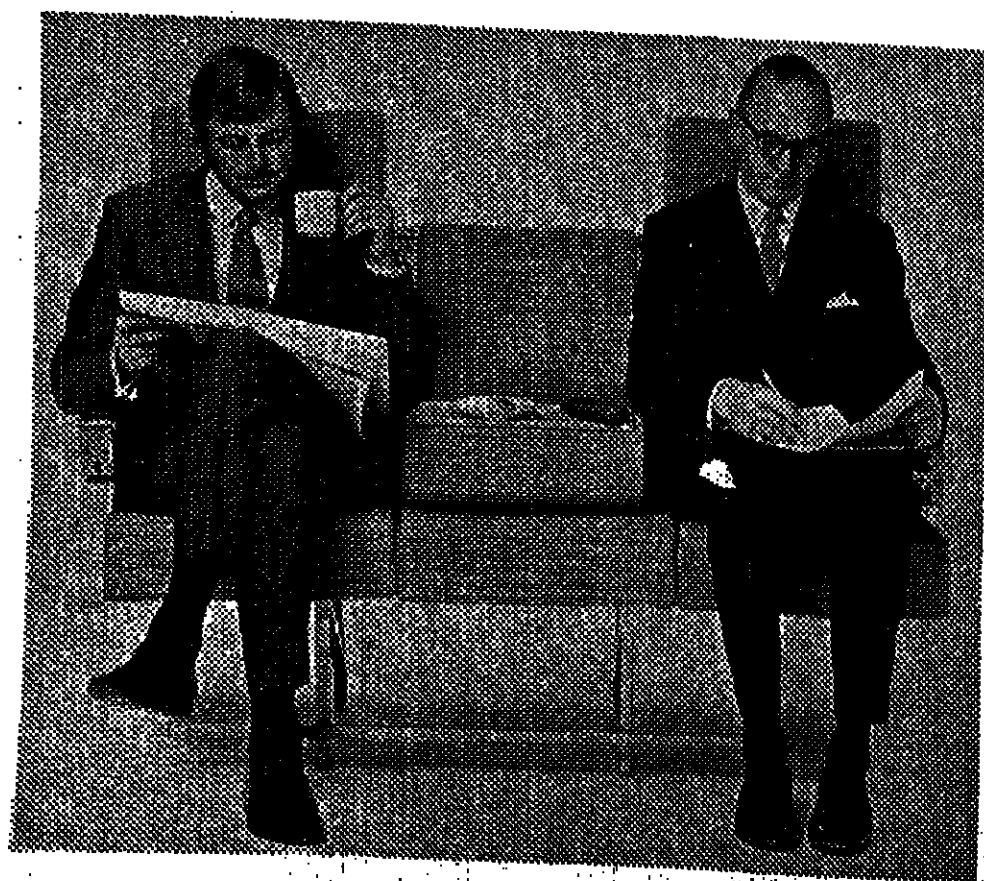
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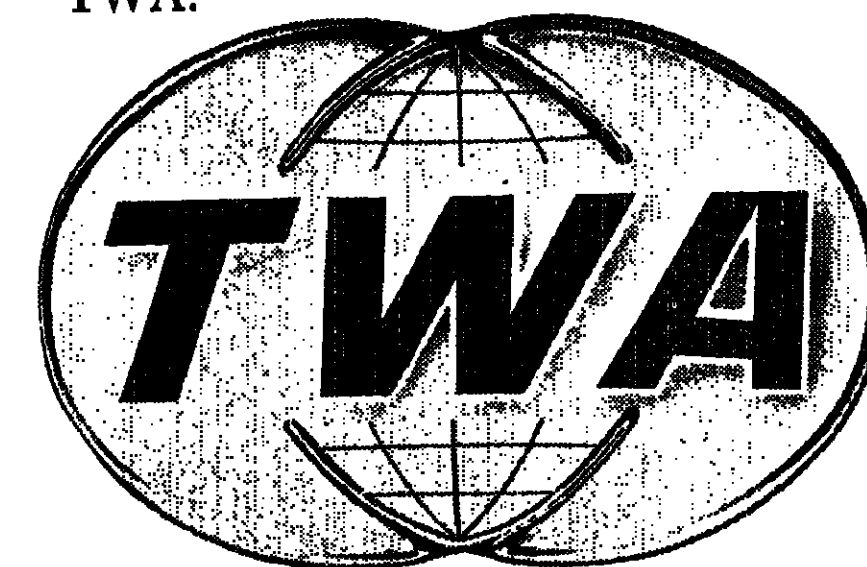
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Real voice from a real grave

VITTEL DIARY by Yitzhak Katznelson. Translated from the Hebrew with introduction and notes by Myer Cohen. Beit Lohamei Hagetaot and Hakibbutz Hameuchad. 276 pp.

Reviewed by Matthew Nesvisky

"VITTEL DIARY" is a real voice crying out of a real grave. And this is why nothing of Holocaust literature — neither documented history nor novel nor poem nor any of the famous diaries and memoirs — none of it has quite had the effect of transporting me into the Nazi nightmare as this little diary has had.

For one thing, there is an awful immediacy in this work. It was written practically on the eve of its author's murder, and what is worse, Yitzhak Katznelson was well aware of that fact. Thus, there is a breathless pace to the book, as the writer tumbled out his thoughts in an effort to get it all said before his time ran out. The result is a formless, rambling, drumming interior monologue which is as moving in its artless power as any contrived literary meditation might be.

Yitzhak Katznelson (1898-1943) was one of the bright lights of that last generation of European Jewish culture. Beginning his writing career at the age of 12, this son of a distinguished White Russian rabbinical family was to dedicate himself to his people and their literature. He became best known as a poet, though he was also long active as a dramatist, essayist, translator and teacher in a number of Jewish schools at a wide range of levels. By writing in both Hebrew and Yiddish and by his extensive travels, he came to enrich the cultural life of Jews in all parts of Europe, in America, and in Eretz Yisrael (he was a relative and admirer of Berl Katznelson, the Labour-Zionist ideologue). By the early 1930s, his reputation was secure and he was honoured wherever he went.

Then came the war, and Katznelson's experience in it was nothing short of pitiful. He was in Lodz when, at the very outset of hostilities, the Nazis fell on the city. He saw a school he had founded commandeered by the German military. He witnessed the beginning of the destruction of Poland's second largest community. After spending three months in hiding, he fled to Warsaw.

In the Warsaw Ghetto Katznelson was presented with one horror after another. He made his little efforts to warm the spirit of his people, publishing a poem in an underground newspaper here, staging a dramatic reading there. But it was all simply too overwhelming for him. Friends secured for him a ticket to work in a factory — a temporary ticket to life. He returned from work one day to find that his wife and two of his sons had been rounded up and shipped off to Treblinka. Friends then got him and his remaining son out of the Ghetto. Next they managed to get the Katznelsons papers stating they were citizens of Honduras. With these passports the poet and his son qualified for transfer to an internment camp in Vittel, near Nancy in Eastern France.

In Vittel Yitzhak Katznelson brooded over all he had witnessed. He started a diary several times — and finally it rushed out with a wild cascade of images. Confined to his simple, sparsely-furnished room, the poet lived in a kind of suspended existence, temporarily protected by his odd identification papers while the war and slaughter raged around him. In this little artificial island of quiet, therefore, he proceeded to pour out his heart through the ensuing weeks and months. Until they finally came for him and sent him to the place of execution he knew was waiting for people.

Though almost broken, Katznelson's mind still throbbed mightily. (Continued on page 18)



YITZHAK KATZNELSON

On Sunday, Holocaust Heroes and Martyrs Memorial Day, Israel and the entire Jewish people mark the 30th anniversary of the Jewish revolts in the ghettos and concentration camps of Hitler Europe. In these pages The Jerusalem Post reviews three books on the subject and prints a story about a dog that waited for his Jewish mistress to return from the forests where she had fought against the Germans.

Alone in the forest

THE FOREST MY FRIEND by Donia Rosen. N.Y. — Tel Aviv, Bergen Belsen Memorial Press. 117 pp.

Reviewed by George E. Levinrew

"We were the living dead." This is the refrain of an adolescent girl who survived the Holocaust. She was not the inmate of a concentration camp, but a refugee in the Western Ukrainian forest.

Donia Rosen, born in 1920, wrote 17 years later of the trauma of the German occupation. The book — originally written in Polish and since translated into Hebrew, Yiddish, Finnish and English — vividly portrays the hunger, the beatings, the loneliness, the tenuous protection of the forest she loved. She had the will to survive.

She was only 11 years old when she became a lone refugee without family. Her saga of the next four years is one of a constant change of hiding places and miraculous escapes from being murdered. Two Gentile peasant women, Parashka and Olena, repeatedly risked their lives to help Donia survive.

The portrayal of her experiences that leave one shaken has a dramatic vividness, little of which seems lost in the translation into English. In the spring of 1944 at age 14, she started keeping a diary, a fragment of which has survived. She wrote:

"It is my hope that this diary will serve as a witness to the suffering and the torment which were my lot... I must write, I must because after I die I want to talk to you, you people who have been saved. I want these words to blind me to you. I want to beg you not to forget the dead. I want to beg of you, to urge in every way I can, that you take revenge on those criminals whose vicious hands took our lives away from us. I want you to raise a memorial to us, a monument that will reach to heaven, a sign that will be visible all over the world — not of stone or of marble, but of goodness, because I believe profoundly that only such a memorial can assure for you and your children a better future; only in the face of such a memorial can the same evil not recur and once again turn life into hell."

Today Donia Rosen — who came to this country in 1947 as a Youth Aliyah ward; supported herself by working at odd jobs; passed her Matriculation in 1952; and then, as a part-time student, got a B.A. in general history and Hebrew literature at the Hebrew University — is head of Yad Vashem's Department of Recognition of Righteous Gentiles.

Aliens in their own country

NAARA MOOL GARDOM (A Girl Facing the Walls) by Fanny Solomian-Loc. Moresnet and Berlin, 178 pp. Illustrated.

Reviewed by Alexander Zvielli

FANNY Solomian-Loc, once a partisan fighter in Nazi Europe and today the chief physiotherapist at the Ichilov Hospital in Tel Aviv, has written an absorbing story of the Holocaust which helps us to understand some aspects of that period in a way few writers have done before.

Among the founders of Soviet partisan units in the German-occupied areas were some outstanding Jewish individuals who helped to direct the dispersed Soviet soldiers until the Red Army purged their own commanders into the areas who took over the leadership. The few existing purely Jewish guerrilla detachments could not long hold out alone — unsupported by a civilian hinterland or a government-in-exile and either perished — sometimes at the hands of or betrayed by local civilians or partisan organizations.

Main factor

The main factor that prevented the Jews from forming more of their own units and made their participation in existing movements difficult was their existence as untrained aliens in lands they had lived in for generations. The Jews underestimated the extent of the hatred which their Gentile neighbours bore for them and had not anticipated that so many of the latter would cooperate so eagerly with the Germans in hunting them down and murdering them. It is for the accurate description of these conditions that Mrs. Loc's book deserves our attention.

Born in Warsaw, where she graduated from the Academy of Physical Education. The summer months before the outbreak of World War II she spent in Sweden, where she completed a course in medical gymnastics at the Swedish Gymnastic Institute and represented Poland at the International Lymphatic (Swedish gymnastics) Meet.

Her whole life might have been different had she not rejected a suggestion by Lieutenant-Colonel Waleri Sikorsky, Poland's Director of Physical Education, that she remain in Sweden. She returned to Warsaw a day before the war broke out. During the short but bloody siege of Warsaw Fanny volunteered as a nurse and her hospital was bombed out and changed places several times, but what has impressed her most was the fact that Polish Red Cross denied recognition to Jewish volunteers.

Disillusioned and frightened, Fanny fled to her native Pinsk. After the German invasion of Russia, Pinsk very quickly came under Nazi rule. Fanny refused to work in the Judenrat, preferring to

sweep the streets. Arrested and tortured by Polish police, handed over to the Germans for execution, she escaped to witness the final stages of the liquidation of Pinsk. After some nightmarish experiences she escaped to the forest by the partisans.

The partisan commander who met by chance in a village robbed her and handed over to the peasants when she was Jewish. Again she escaped, made her way to a partisan camp, but again she learned that her Jewishness was considered a weakness against her; despite her medical work, and organizational ability she remained a stranger.

For a while everything went well. The dog knew how to both the Germans and the police. He learned to hide and to find. As though he had sensed that he had forged papers. At the sight of a German, he would wag his tail joyfully, turn up his gentle canine eyes, and smile — just like the Jews on the "Aryan side."

Nothing to avoid self-betrayal by the look of melancholy Jewish eyes.

Whenever Dobrish spotted a policeman far off, his head would bristle and his ears stand up sharply, and he would shrink as he hurried to hide and avoid an encounter with people who could differentiate even between a Jewish and an "Aryan" dog.

It may seem queer, even somewhat absurd, to devote so much space to a dog. "A dog is only a dog," they say, but Dobrish proved himself a superior specimen of his kind. When the liquidation of the ghetto started on October 19, 1942, I looked him in the stovetop. I knew that if I were free, he would follow me and find me wherever I was. That would have been dangerous at the time, particularly as I was known as "the Jewess with the dog" — the only one in the ghetto.

Later on, when I was in the forest, my thoughts would frequently return to my dog and out who used to eat their meagre meals from the same bowl. I so much as to think of him, my hands over my furry Officer of a partisan brigades.

As the tide of the war started to turn against the Germans, a growing number of collaborators joined the partisans in an effort to acquire a "clean" record. I learned that if the Jews did not put the finger on these criminals, they would be executed. At one point, Dobrish accused her of being a traitor. She tried to deny it, but she knew her innocence was proven. She tried to deny it, but she knew her innocence was proven. She tried to deny it, but she knew her innocence was proven.

After the war, she became a physical education instructor at the Polish Ministry of Education. In 1948, she came to Eretz Yisrael with her husband, Raphael Loc, who was appointed Deputy Poland's first Diplomatic Representative to Palestine and then to the State of Israel. In 1950, he turned to Poland, where he organized and directed the Government Rehabilitation Service for Displaced Children and got a doctorate in treatment of polio. In 1954, he came to settle in Israel. The proceeds from the sale of this book go to the Foundation for Mentally Retarded Children in the name of their late daughter, Sophia Loc.

First Polish envoy

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Dali and the Bible

by Ephraim Harris

SALVADOR DALI'S "The Twelve Tribes of Israel," etchings hand painted in watercolour, from his portfolio inspired by the 25th anniversary of the State and introduced by Abba Eban, are now on show at Goldman's Gallery, Haifa. A more exact title might have been "Jacob's Blessings on his Sons," in line with the artist's approach to his theme.

This time Dali has lost the diffidence which seems to have affected his set of lithographs "Allya," and which was a conscious desire to elevate the subject in its actuality, often by distilling photographs, one of them, at least, somewhat antiquated. In the present portfolio Dali becomes the imaginative Dali we know; here are the lightly handled drawings familiar from his other graphics and a wealth of allusions, classical, medieval, good and bad, a fauna unknown to Israel — the hind of Naphthali is a moose — as well as Biblical. Devotees of the Pentateuch who are by no means fundamentalist, yet like to adhere to the original text, may be possibly put out; but the artist's purpose has been to universalize prophecies, whose political significance no longer exists, within substrata of European culture — a procedure not dissimilar to the production of Shakespeare in modern dress.

Admittedly the two strongest plates, artistically, do follow the Bible: Isaac harping to his flocks under the weight of a bundle of wood; and Judah, two lions couchant barring a witch from approaching a castle city — in "Allya" it would have been a copy of the real Jerusalem. This second etching catches

the very spirit of the prophecy in a colour and composition so delicate as to require a moment to appreciate them fully. Zebulun, destined for the sea and the perils thereof, receives a literal rendering. Benjamin, the ravening wolf, becomes an ass braying at the sun, watched by a knight (a frequent motif clothed in either medieval or Renaissance armour); the conception must be founded on Saul's search for his father's asses).

On the other hand, not everybody will recognize that the representation of Joseph (covered Ephraim and Manasse) as a unicorn refers to that medieval fabled beast, symbolizing chastity and consequently bearing on the episode with Potiphar's wife. Nor will every visitor understand that, in the blessing of Simeon, Dali seizes on the mention of anger to depict the classical Furies in the guise of two nudes carrying flaming torches; in the lower foreground a fairy leads a small child (another pair of frequent motifs) to the tower just vacated by the two ladies. Probably because Simeon and Levi were lumped together by their father, Levi's etching is the weakest of the set; where does the sea apply?

Different versions

This remark raises a problem. We do not know what version of the Bible Dali used. The most famous error of his kind in art history was that of the Vulgate which induced Michelangelo to endow Moses with horns. At one International Bible Quiz in Jerusalem a contestant was declared to have answered a question wrongly until it was discovered he was right according to the Spanish translation he had studied.

Equally recalcitrant with "Levi" is the most poetical of the pictures, Reuben in first place and behind a knight and a fairy princess. The tree depicted in "Asher" causes Dali to portray a maiden being woven into it, while a knight rides off. Are the knight Apollo and the maiden Daphne protagonists of a well known Greek legend? If so, then she may represent the "Virgin of Israel" (Jeremiah 31, 21) in "Allya" (No. 9), where "Virgin" is synonymous with "Purity." Stylistically, the loosely spread web of branches imparts a romantic air entirely at variance with the factual strain of "Allya." Here too is the question of version: perhaps a confusion between "Asher" and "Ashera," the latter translated in the Vulgate as "grove."

The short prophecy on Gad (whose territory lay on the other side of Jordan) is amplified, nearer to the original text, into its meaning of war by means of tents. In the desert, guarded by armed warriors. So too is Dan as a rearing angry snake; in contrast to the other tribes, his head is turned away from the horse which is winged Pegasus, vanishing into a cloud — and a little girl holds up her hands in wonder at the sight. The viewer asks if she is awakening Israel or all Jewry marvelling at the miracles and portents of a Grimm fairy tale now come true.

The exhibition also includes the original plates for Joseph, Asher and Issachar.

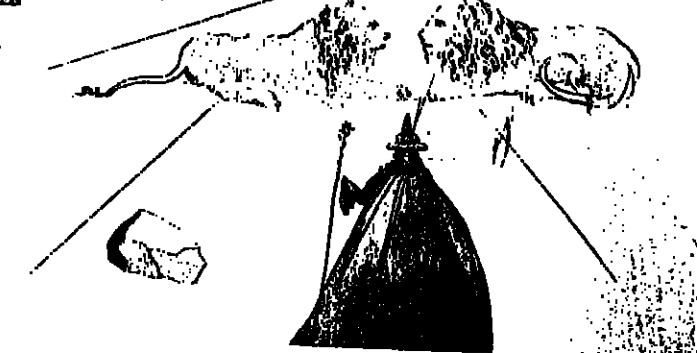
GALLERY GUIDE

HAIFA

Notes by Ephraim Harris

ESTHER DARI-JOEL (1885-1972) — This Memorial Exhibition appears to have been carefully selected. Since she did not employ high tones of colour, although the watercolours and few others in the portfolio are bright enough, the undated favouritism of the artist's head (2) in oil, with a typical Matisse red background partially covered by a plant, comes as a surprise. Her colour control may account for her capable handling of composition, perhaps not sufficiently appreciated, e.g. the watercolour (3) of an Italian scene, the construction of which is determined by the colour, a faithful rendering of Haifa Port (7), giving rise to the thought that her interest lay in its structural possibilities, and, finally, a 1958 oil, which was fully admired at the time, a still life of portrait on the wall and vase of flowers, whose rectilinear follows the outline of the frame. (Bolt Chagall). Till May 4.

"25TH ANNIVERSARY OF ISRAEL" EXHIBITION — In a display which, although systematic, is over varied and over-crowded, it is possible to pick out items of artistic validity, the general trend showing that average abstraction surrounding the metal sculpture of Reza (Source of Life) and particularly of Dev, e.g. his "Composition"; Stern's "Humble Pottery," sometimes a bit too large but not and at all, the entirely abstract paintings of Alma ("Blooming"), In-



"Judah," hand-colored etching by Salvador Dali from his portfolio "The Twelve Tribes of Israel" (Goldman's Gallery, Haifa).



"Still Life in Copper," oil by Inos Corradin (Brazil) at the Modern Art Gallery, Caesarea.

graffiti's "Abstract" — both in strong colours — Horowitz's "Evolution of the World," and a special word for Nelson's abstract designs formed in some particularity. Vilenko's watercolours of flowers, Karber ("Shema of Tel Aviv"), oil and Ashkelon (another relief on traditional Jewish motifs). Other pieces noted include "Couple," Dali's battle, whose subjects are unequal; and Milha's wood sculpture, "Mishkan".

URI DUB — Realist sculpture, chiefly in artificial stone. Although in a few instances also in disproporionate to conception, "Mother and Child" and "Revered" are adequately formed and there is a true rhythm to the composition. The latter, however, has grasped the sculptural idea, and not confined himself to agony, passion and persons holding their heads, as in "Graphies 3" (Gallery). Till April 28.

JANINA SPIZGOLAN — Naturalistic landscapes and female portraits. (Zigman's Gallery). Till April 28.

HAZOREA

HERMANN STRUCK (1876-1944) — Etchings and lithographs from his late widow's estate. (Wildfist Israel House). Till May 19.

ASHDOD YA'ACOV

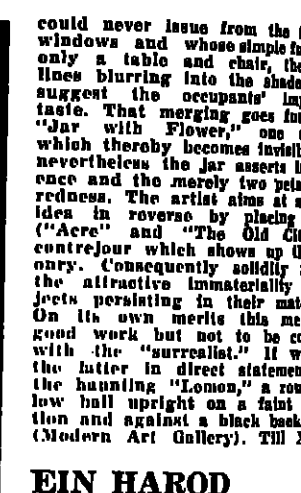
JUDITH HAN-EVNN — the exhibition of oils already reviewed at Jerusalem and Ein Harod. (Uri & Hani Museum). Till May 1.

CAESAREA

INOS CORRADIN (Brazil) — His second exhibition in Israel continues the influence of contemporary north Italian painting in emphasizing a straight line; the perspective is expressed by verticality, the perspective is expressed by verticality, the perspective is expressed by verticality. The artist's head (2) in oil, with a typical Matisse red background partially covered by a plant, comes as a surprise. Her colour control may account for her capable handling of composition, perhaps not sufficiently appreciated, e.g. the watercolour (3) of an Italian scene, the construction of which is determined by the colour, a faithful rendering of Haifa Port (7), giving rise to the thought that her interest lay in its structural possibilities, and, finally, a 1958 oil, which was fully admired at the time, a still life of portrait on the wall and vase of flowers, whose rectilinear follows the outline of the frame. (Bolt Chagall). Till May 4.



"Collective Care," bronze group by Uri Dub ("Graphies 3" Gallery, Haifa).



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Two group shows in Capital

by Meir Ronnen

Two group shows herald a tentative artistic spring in the capital one of them a show of art arrivals on the art scene. The Beal graduates are shown at the Engel Gallery; three of them work in silk-screen, others in combined etching and painting. Two of these in silk-screen, two of these in silk-screen, two of these in silk-screen. The artist's head (2) in oil, with a typical Matisse red background partially covered by a plant, comes as a surprise. Her colour control may account for her capable handling of composition, perhaps not sufficiently appreciated, e.g. the watercolour (3) of an Italian scene, the construction of which is determined by the colour, a faithful rendering of Haifa Port (7), giving rise to the thought that her interest lay in its structural possibilities, and, finally, a 1958 oil, which was fully admired at the time, a still life of portrait on the wall and vase of flowers, whose rectilinear follows the outline of the frame. (Bolt Chagall). Till May 4.

both etch in more traditional expressionist and abstract expressionist styles respectively, but their work is more successful from several points of view. Hirsch produces figures and heads that are treated as powerful masses of line contracted with line itself; while Brakn, who possesses a dynamic sense of composition, also turns out etchings that are individual, loose in handling but marvellously well controlled.

David Shapira offers silk-screen collages made of cut-up abstract forms; despite some interesting colour combinations the compositional result is chaotic.

The odd man out is Elji Mitsui, a talented Japanese who studied at Bezael and still works here. His highly efficient and highly coloured silk-screens are typical of the lush, semi-geometric graphics produced today in Japan. Here he combines elements of Pollock, Tobey and Tom Fairs within hard edge shapes. The result is a bit over-decorative, almost pretty. The show is open till May 1.

and encompassing the Mount of Olives. The treatment is somewhat tentative for Bezael, however, and leads one to suspect that these may be sketches for a new series of paintings.

Avraham Ofek shows a number of very good drawings and gouaches made in Paris many years ago, figurative, strongly put down statements that convince both as depictions of churches and places and as works with a life and character of their own.

Did Ben Shaul's pastel landscapes date from 1956 but have lost none of their expressionist vigour over the years. All in all a show worth a visit. It is open till May 18.



Photo silk-screen print by Naomi Zamir (Engel Gallery, J'lem).

GALLERY GUIDE

JERUSALEM

Notes by Meir Ronnen

JEVISH LIFE IN MOROCCO — Massive ethnological show of folk art and cultural treasures, including superb recreation of a street of Jewish craftsmen, in honour of Israel's 25th anniversary (Israel Museum).

TRAVELLERS TO THE HOLY LAND — Charming, fascinating and often informative prints and drawings, covering nearly five hundred years (Israel Museum).

IMPRESSIONIST & POST-IMPRESSIONIST — Paintings from the Israel Museum and various collections, with fine works by Monet, Sisley, Cassandre, Van Gogh and Vlaminck. (Israel Museum).

ANNA TICHON — Recent drawings and watercolours by Jewish artist, painted and etched living artist. From Tues. (Israel Museum).

BEZAELE ACADEMY — Interim show of graphics and ceramics by senior students. Among the fine ceramics are some unusual and handsome vessels by Aviva Heller and some very fine abstract ceramic sculptures by Tzira Polak. (Bezalel Gallery, at the Khan).

LANDSCAPE — by six Jerusalem artists: Avraham Ofek, Tova Berlin, David Ben Shaul, Naama Heller, Edna Hirsch, Elji Mitsui, Tamar Rikman (The Little Gallery, 27 Salmon) till May 18.

NEW GRAPHICS — by Yiftah Brakn, Naomi Zamir, David Shapira, Edna Hirsch, Elji Mitsui, Tamar Rikman (Engel Gallery, Shalom 13) till May 1.

INSTANT MURALS — Paintings made directly on the walls by over a dozen Jerusalem artists in a 10-hour marathon recently. Few have succeeded in rising to the challenge. (Jerusalem Artists House) till April 28.

KATE EPHRAIM MAROUS (1899-1970) — Memorial show of formalist landscapes and townscapes, as well as some rhythmic bronze figures, the most successful of her oeuvre. Shows for the first time at the Israel Museum. (Israel Museum, 27 Salmon) till May 1.

YIPAT — New gallery and art "workshop" run by two art and art history graduates from Paris and featuring a large collection of Israeli paintings (Yifat, 45 Migdal Lezion, Old City Jewish Quarter) Mon-Thurs 10-11, Fri-Sat 10-12, Sun 10-12 p.m. Also by appointment. Tel. 22875.

ANNA NOENBERG — Allegorical paintings (Diplomat Hotel) from tomorrow till May 11.

JEVISH CHILDREN'S PAINTING — From Israel and abroad. (International Cultural Center for Youth, 14, Zangh Refaim) From Mon.

TEL AVIV

TOULOUSE-LAUTREC — Poster lithographs by the French Master (Tel Aviv Museum).

LEA NIKEL — This last decade of painting by one of Israel's brightest abstractionists (Tel Aviv Museum).

DANI KARAVAN — first one-man show by one of Israel's leading designer-sculptors (Gordon Gallery 1, 25 Gordon Mon. till May 22).

MILICH DE MATHCHA — Mystical paintings by Yugoslav artist (Iteneo Drom Gallery, 38 Gordon) Till May 18.

ALICE WINANT'S PEOPLE — Sculptures in bronze (Hudson "X" Gallery, 33 Frang) Till May 12.

PHOTOGRAPHY — by 22 art photographers (Bat Yam Municipal Museum) from tomorrow till May 18.

HANY GAI — Paintings (Z.O.A. House, 1 Daniel Frish) May 1-12.

REVA KALEV — Exhibition of paintings in various old techniques (Duglik Art Gallery, 43 Frishman) Till May 23.

35 mm. — PHOTO, SLIDES, FILMS by Micha Uman, Dov Or-Ner, Aviva Heller, Moshe Gerslami, Yonahkai Yardeni, Pinhas Cohen-Gan, Yehoshua Neustein (Yodfat Gallery, 180 Dizengoff).

RENA EFRONI — Exhibition of paintings under the theme "Brazil The Exquisite" (Israela Gallery, 21 Israela) Till May 16.

JOSEPH OARL — Watercolour and gouache paintings (Bat Yam Municipal Museum) Till April 30-May 15.

HANA SCHACHTER — Paintings (Galeria Danit, 212 Dizengoff) From Tues. till May 15.

ROSALENE RICE — art teacher who settled in Nevo Han. Her oil landscapes are too sketchy in treatment but the meat of the show is some fine woodblock prints which are clearly her forte. (Shani Gallery, Rehov Shani).

LANDSCAPE — by six Jerusalem artists: Avraham Ofek, Tova Berlin, David Ben Shaul, Naama Heller, Edna Hirsch, Elji Mitsui, Tamar Rikman (The Little Gallery, 27 Salmon) till May 18.

NEW GRAPHICS — by Yiftah Brakn, Naomi Zamir, David Shapira, Edna Hirsch, Elji Mitsui, Tamar Rikman (Engel Gallery, Shalom 13) till May 1.

INSTANT MURALS — Paintings made directly on the walls by over a dozen Jerusalem artists in a 10-hour marathon recently. Few have succeeded in rising to the challenge. (Jerusalem Artists House) till April 28.

KATE EPHRAIM MAROUS (1899-1970) — Memorial show of formalist landscapes and townscapes, as well as some rhythmic bronze figures, the most successful of her oeuvre. Shows for the first time at the Israel Museum. (Israel Museum, 27 Salmon) till May 1.

YIPAT — New gallery and art "workshop" run by two art and art history graduates from Paris and featuring a large collection of Israeli paintings (Yifat, 45 Migdal Lezion, Old City Jewish Quarter) Mon-Thurs 10-11, Fri-Sat 10-12, Sun 10-12 p.m. Also by appointment. Tel. 22875.

ANNA NOENBERG — Allegorical paintings (Diplomat Hotel) from tomorrow till May 11.

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KIBUTZ PAINTING AND SCULPTURE — Group show by members of various kibbutzim of the United Kibbutz Movement. (35 Dov Hoz St.).

GALLERY 5 — Paintings and graphics by Israeli artists including Shimon, Alon, Eban and Eshel. (Gallery 5, 5 Carmel St., Ramat Gan) Mon. Tues., 10-1 4-7 or appointment.

JUDAN ART GALLERY — Works by Argov, Gilboa, Giladi, Wexler and other Israeli and European artists. (Judson Art Gallery, 123 Ben Yehuda).

REGGIE WESTON — Permanent show of watercolours by late master of that medium (Weston Gallery, Hayford 380). 10-11 4-6 p.m.

DAVID ZELIKOVSKY — Recent works (Bat Mitzvah, Wolkman 60) till May 1.

STERN GALLERY — featuring Joseph Israeli, Moshe Kibling and others. (Stern Gallery, 22 Gordon St.).

ROOZ ART GALLERY — Permanent exhibit: Levanon, Frankel, Gutman, Stenmally and others. (Rooz Gallery, 1 Hachover).

RAJA KRIK — Monotype oil paintings Z.O.A. House, 1 Daniel Frish. Till May 1.

SHONAN TAGGER — Paintings (Shonan Tagger, 5 Chelisa St.).

STUDIO 17 — Group Show (Studio 17, 17 Gula St.).

ZOYA DAITEL — the Cultural Attaché of the Embassy of Uruguay shows his paintings. (Zoya Shalom Alonheim, Rehov Z. Berkovits).

LAWRENCE MARCUSON — paintings (Gallery 48, 48 Rabinov). Till May 4.

CHRISTINA DROHO — Fantasy paintings by artist from Paris (Elam Gallery, 170 Ben Yehuda).

BEERSHEBA

RAEHEL LOHAT (1923-1963) — Memorial Exhibition of oil paintings by the late director of the Negev Museum, Beersheba till May 3.

HERZLIYA

SORLISHER GALLERY — Of Herzliya presents work by Shimon, Ben Haim, Hadas and others. (Sorlsher Gallery, Sokolov St., Herzliya).

HOLON

ZVI TADMOR — Paintings (Mishkan L'Omanut, Holon, 41 Homa U'Migdal) till April 29.

KFAR SABA

MADA & LAMBERGERS — Paintings (Batel Cultural House for Youth, Kfar Saba) till May 1.

NETANYA

NAHUM KOOK — Paintings by veteran Israeli artist, winner of the Hermann Struck Prize. (Modern Art Gallery "Netanya," 2 Herzl St.).

PETAH TIKVA

THE "G" — An exhibition of paintings of Matisse, Michel, Bismarksky, Kneferman and Streichman, honouring the 25th anniversary of the State and the 55th anniversary of Petah Tikva. The artists' all-lyrical abstractions are represented by a comparatively small group of pictures that make this show a big disappointment instead of an historical event. (Petah Tikva, Yad Lebanim). Till end April.

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VISIT The Sixth International Book Fair Jerusalem

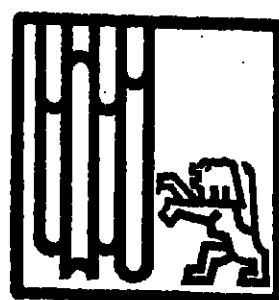
Binyenei Ha'ooma, April 25-30, 1973

The Fair is open to the public today, from 10 a.m. to 2.30 p.m.

EVENTS PROGRAMME

Presentation of the Well Designed Book Prize, 11 a.m., New Hall. Film show in Small Hall, 5th floor.

Sat., April 28, the Fair will be open from 7 to 11 p.m. Tickets at the box office.





The book said Borneo; the scenario moved the action to Kuwait; the producer said as we have to be in Jerusalem anyway, let's film Leon Uris' QB-VII down in Jericho. GEORGE LEONOF saw them do it. He writes here of the difficulties and the advantages, the work and the fun. He also took some of the photographs. (The others are by Associated Press.)

Above: Tom Greis, director for Columbia Pictures, wears Beduin headgear because it's best for the climate. He can't stand air-conditioning.

Below: A group of extras — Margalit Ankory, Helena Trablus, Annette Ilare and Marlam Mordou — relax between takes. Tel Aviv legs emerging from beneath Beduin gowns.

Centre, top: Leslie Caron, the female lead, and friends.

ONLY an hour earlier, the long abandoned northeastern corner of the Jericho refugee camp had come to life in a flurry of activity. Now the tramped-earth roadway, with its dilapidated shacks of sun-baked mud, is deathly still again, the hushed silence broken only by the whirr of cameras.

Assistant Director Howard Gaar, with a final look around to make sure that nothing extraneous remains in the camera's line of vision, gives a quiet order into his walkie-talkie: "Action on the jeep."

Seconds pass, the cameras whirr, but there is no other action. The order is repeated, somewhat louder and more tersely: "Jeep action!"

Still no action. More seconds tick by, then the box in Gaar's hand elucidates in a melancholy tone clearly audible in the silence: "The engine's stalled."

"Should have hired a camel driver," grumbles Director Tom Greis.

The engine belongs to a command-car, rather than a jeep bearing the inscription, "Kuwait Oil Co." Its occupants are former French ballet-dancer and Hollywood star Leslie Caron, Tony Hopkins of the British screen, and Afghan-born Isaacchar Tannuz, of Tel Aviv — the "Kuwaiti" driver. The scene is one from the film of Leon Uris' "QB-VII" in which a doctor and his wife (Hopkins and Caron, are rushing a sick baby to a clinic.

The ignition failure at Jericho's sprawling Akbat Jaher refugee camp holds up the shooting for no more than a minute, — the location is crawling with all sorts of technicians to take care of all foreseeable hitches — and the Screen Gems production rolls on. Director Greis of Columbia Pictures, parent company of Screen Gems, says that the progress of his first picture

in Israel has been smooth and reasonably fast.

Too few technicians

"We had some initial trouble hiring local technical personnel. You have so many companies shooting here that trained technicians are at a premium. We finally had to get about 30 from England," he says.

Other difficulties in Israel?

"Language, perhaps," he replies, sitting in the lush lobby of Jerusalem's Diplomat Hotel. "But if you want to know my real problem, it's this air-conditioning — I hate air-conditioning."

The six-hour television version of "QB-VII" has undergone a number of basic adaptations. Scenes that take place in Borneo in the book have been re-sited in Kuwait, and because it includes a number of sequences in Jerusalem — for which there was no satisfactory substitute — it was decided to shoot the Kuwait part in the Beersheba region.

"We ended up completely in the Jerusalem area as a result of an oversight," says Greis with a grin. "The administration didn't make the bookings in time — and there was no accommodation available in Beersheba." Fortunately, Jericho and its vicinity proved more than adequate. The entire group of about 40 actors, camera crews and technicians — many of them burned to a startling but painless red by the Dead Sea sun — appear eminently happy. The landscape in the area turned out to be completely suitable, and the 70 or so Beduin required for certain sequences, including a hard-riding, wild-firing fantasia scene, were brought up from the Negev and built themselves an encampment south of Jericho.

Role for Ben Gazzara

Besides Leslie Caron and Anthony Hopkins — who won the BBC's "Best Actor" award this year for his Pierre in "War and

QB — VII at Jericho



Peace" currently running on Israeli TV — other known names in the film are the Americans, Ben Gazzara and Lee Remick, and Gregoire Aslan from France.

About 15 Israeli stage actors have secondary parts, some of them cast as Arabs. They include Pnina Gery, Ruth Doron, Samuel Orenstein, and Margalit Ankory.

"The results have been excellent so far," says Greis, who is assisted by Israeli director Israel Shapira. The high sun, which produces mostly top-light and

very little of the cross- or back-light required by the cameras, was "re-directed" by large reflector-screens and other means. The horses and camels for the desert scenes were provided by the Beduin themselves (apart from one horse supplied by the Diplomat Hotel's barman).

"All the leading characters end up on camels," Greis adds.

Earlier sequences for "QB-VII" were shot in England, Holland and Belgium, and the final scenes are to be shot in England

again. "Coming to Israel from wet, freezing Belgium was like emerging into paradise," says Greis, who won the coveted Emmy television award for 1972 with his film, "The Glass House."

Leslie Caron, trim and slim as ever, is even happier with the weather in her safari-type costume than she was on location south of Beersheba in May, 1970. Then she was swathed in a nun's robes for a television production titled "Madron."

"QB-VII" is produced by Douglas Cramer.



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CRAFTS IN ACRE

current Arts and Crafts Fair in Old Acre's Khan-El-Mudan is the first to be held in the city, and, say its organizers, the largest ever staged in Israel. Although the theme is nothing new for this historical town, the Municipal Museum reveals ancient crafts ranging from Bronze Age and Crusader pottery to Hellenistic, Persian, Phoenician glass, Roman mosaics, ancient Druse pottery, Caucasian buckles, Byzantine and Damascus metalwork, and a large display of woodwork. The opening day visit to the temporary crafts fair revealed, to say, a less impressive display of the works of the modern "Israelites" — a goodly proportion of which are best described as "mid-twentieth-century" in character. First impressions of the ground floor display in the Khan were, frankly, unimpressive.



Dr. Diner, a potter from Kibbutz Hagotat, with some of his pottery.

Many of the Fair's best exhibits are tucked away in the arched upstairs rooms surrounding the Khan's gallery: thread pictures produced in his spare time by Avraham Ben Harosh, a photographer from Kiryat Bialik; wall hangings in acrylic paint on linen and a small but well designed range of silver jewelry by Eytan Erel.

Elanomi is a husband and wife team consisting of Elan Ben Joseph and his wife Naomi — a model as well as a jeweller — whose bone jewellery and intricate pendants and buckles in materials ranging from hammered leather to copper and other metals is already well known in shops such as Maskit and has had considerable success abroad as well. Sharing their showroom is a friend and neighbour from Petah Tikva, Ada Alkowi, an enterprising housewife who makes outsize Humpty Dumpty's, gay nursery cushions and hobby horses. Working entirely alone at home, her production output is impressive — up to 15 toys per day.

More "finds" in the upstairs gallery include ceramic mugs and hand decorated pots and vases from Kibbutz Bror Hayil, Armenian pottery from Jerusalem and a combined exhibit of works by some of the artists from the Jerusalem House of Quality, among them beautiful decorative candles made at Kibbutz Kfar Etzion, each individual in design and entirely handmade including the wicks.

No good exhibition is complete without a few Picassos and Acre has a Picasso of its own: 15-year-old Picasso Zoury, a young Arab boy now in the seventh grade at the local Terra Sancta School. By strange coincidence, his paintings do have a similarity to those of his namesake. He has been painting since he was eight, he told us, though didn't know about the "other Picasso" till a couple of years ago. His name? "My father happened to see a Picasso painting which he liked very much shortly before I was born, and the name appealed to him!"

Picasso also shares his namesake's shrewd business acumen; his canvases sell for between IL500 and IL700. "But you must take into account the fact that they are an investment," he told us sternly. "In a year or two they'll be worth double!" Once he has finished school, Picasso plans to continue his studies at art school in Italy...

The organizers of the Acre Arts and Crafts Fair hope to establish it as an annual event, to be held every Passover. For the future, some improvements in both selectiveness and administrative aspects are to be hoped for. The event has attracted large holiday crowds. It closes tomorrow night.

Craftsmen from all parts of the country have been showing their work at Acre's el-Umdan Khan at the largest crafts show ever presented in Israel. Although it has drawn large crowds, much needs to be done before it deserves to become the annual event which the organizers intend, writes Catherine Rosenheimer.

was, we gathered, IL600, though some participants were under the impression that the fee depended on the volume of goods they sold. Jabber Mahmoud, a Gaza merchant with a big display of straw chairs and baskets, rugs and Gaza pottery, was by no means the only exhibitor under the impression that he might — or might not — be expected to pay commission to the Fair's organizers on his turnover. He had heard about the Fair from a friend in Gaza, he said, felt he might as well try his luck and participate — normally he sells his merchandise straight off his large truck setting up displays at various roadside locations throughout the country.

Having found one's way through the maze of copper trinkets, batiks galore, Chinese style wall-hangings and colour tinted photographic blow-ups (at IL35 each) we found some interesting items.

There was a very strong representation of Kibbutz artists, side by side with full time professional craftsmen and others from all over the country with various types of hobbies.

Some of the enamel works shown were of a high standard. Among them, circular, geometric patterned enamel wall plaques mounted on linen by Agzi Vardi of Kibbutz Givat Haim and another very attractive range of ashtrays, decorative boxes and larger wall plaques, all the work of Nira



Ceramic jewellery by Shosh Katsnel, of the Jerusalem's House of Quality. (Photos by Shalom Bar-Tal)

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Pincus, a young Bezalel graduate who recently set up her own studio in Jerusalem. Tucked away in one of the Khan's upstairs rooms, we came across a sophisticated range of enamel earrings and pendants, all the work of Elinz Stomim, a 18-year-old student at the Ort Yad Singalowski School.

Yoram Levy is a young computer programmer from Tel Aviv: his exhibit at the Fair was an interesting range of hand embossed hide belts, bags, wallets and pendants, all of which he makes in his spare time together with his sister.

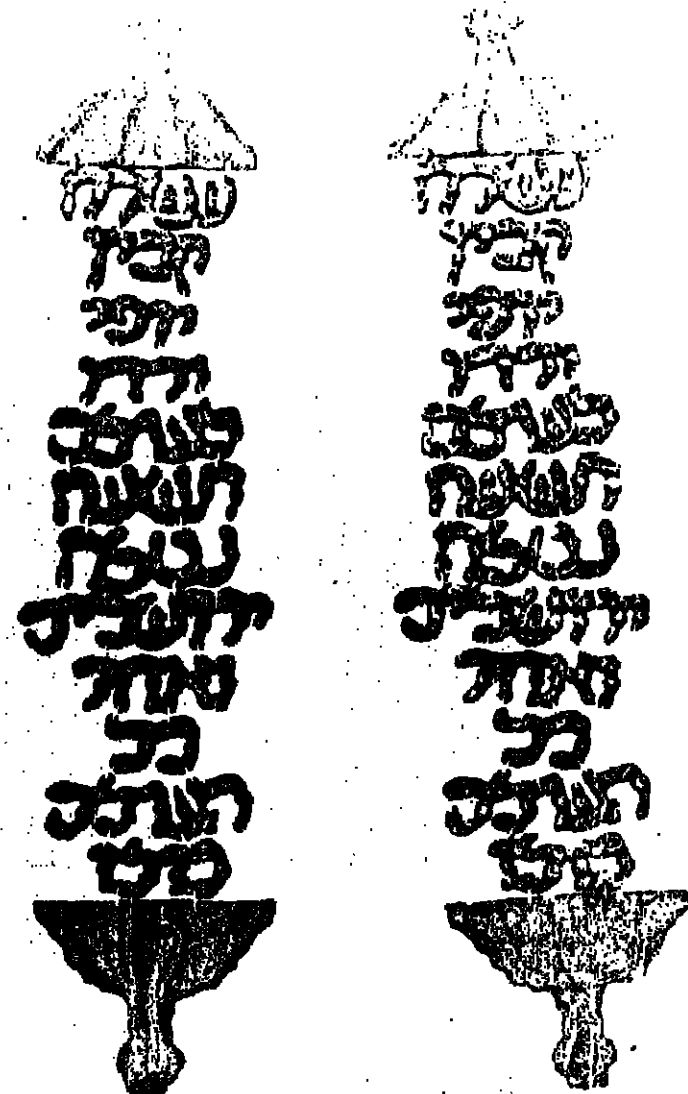
Other more unusual examples of crafts included Batia Uziel's glass pictures, handwoven wall carpets by Nathan Tati of Kibbutz Shefayim and interesting large-scale wooden reliefs made by Yohanan Ben Yaacov of Hazorea, from scrap from the Kibbutz's carpentry workshops.

Attractive textiles from Moshav Moledet, all silk screen printed by teenage and housewife members of the Moshav, include butterfly printed T-shirts, geometric print pouffes and tablecloths and wall-hangings, simple in design, striking in colourings. The Moshav started production of these items less than a year ago not having many young members who had studied art at the Granin school and were keen to put their skills into practical application.

At a neighbouring stand, that of Kibbutz Tel Joseph, the story was reversed: here the wide range of cuddly soft toys, handmade lampshades, macrame wall hangings and crochet cushions are the work of the Kibbutz's over-70's — a team of some 14 women working together under the guidance of a younger member, Hanne Shadmi.

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Wall hangings of Hebrew letters carved in olive wood by Sara Yelgev of Tirat Zvi.

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Marketing with Martha

WHEN the ancient Greeks didn't understand something, they said "It's Hebrew to me." How many of us feel that the terminology used in economic reports in our newspapers, whether Hebrew or English, is "Greek to us?" Yet with the galloping price rises, we ought to become more and more eager to understand the economic stories we used to skip over.

My own knowledge of economics is largely limited to a half-forgotten college course some years ago. And it didn't deal with such Israeli phenomena as the index, the cost-of-living allowance, or compulsory loans.

With the aid of Histadrut Consumer Authority economist David Lutzsky, I have compiled a simple lexicon of economic terms which affect our daily lives:

Consumer basket (in Hebrew, *sal ha-tericha*) — This is the official government assessment of the goods and services an Israeli family requires to live at a reasonable standard. The basket includes 1,076 items in the following categories: food, housing, home maintenance (including ap-

pliances), clothing and footwear, education and health, culture and entertainment, and miscellaneous (cigarettes, transportation, etc.). While the list does not include so-called luxury items, the basket is up-dated every few years to reflect new concepts of "necessities." Television sets are included today, for instance.

The items in the basket are assigned a point value tallying up to 1,000 points. This is considered easier to calculate than a percentage system.

Cost of living index, or simply **The Index** (in Hebrew, *madad ha-archan*, *madad yoker ha-madad*, or just *ha-madad*) — The index is the measuring-stick for the cost of the Consumer Basket. It is not a new concept here; it was developed in 1940 by the Jewish Agency during the Mandatory period. David Horowitz, then economic adviser to the Agency, convinced the British to link wages of government workers to the cost-of-living index rises. In this concept of linkage, this country was one of the leaders.

The Central Bureau of Statistics

surveys market prices and compiles the index monthly. It releases a figure about the 15th of every month, giving comparisons with the previous month, and with the "base year" which has been selected for purposes of comparison. At present, the "base year" is 1989.

The index is expressed both in percentages and on a point system, based on the points of the Consumer Basket, but with a total of 100 points, not 1,000. In reporting index rises (there are rarely drops), newspapers usually give both percentages and points.

For example, *The Jerusalem Post* of March 16 reported the February changes in the index as follows: "The cost-of-living index rose by 1.4 points (one per cent) last month, and now stands at 150.5." (The percentages are always slightly lower than the points, because the items in the basket add up to more than a round figure. One per cent equals 1.1 point.)

The figure of 150.5 points means that the Consumer Basket today costs 50.5 points more than four years ago.

A further big rise in the price index can be expected when the April figures are released in mid-May. These will reflect the changes in prices of basic commodities which went into effect on and around April 1, and the other rises which followed in their wake.

Cost-of-living Allowance (*tosefet ha-yoker*) — Once a year, in January, all salaried persons in Israel are compensated with a wage supplement intended to reflect the amount by which the index rose over the previous year. (Cost-of-living allowances used to be paid every three months, then every six months, now every year.)

The wage-earner, however, does not benefit from the full percentage by which the index has risen. Mr. Lutzsky tells me that the government, or more precisely the Finance Ministry, argues among other things that not every consumer buys every item in the Consumer Basket every year, and therefore does not need full compensation.

Whatever the reasoning, there is an annual negotiation between the Government and the Histadrut General Federation of Labour over the percentage of C-o-L allowance to be granted. Last year, the index rose 13 per cent. This January, wage-earners got an eight per cent C-o-L allowance increase.

Because of the recent sharp and sudden rise in the prices of subsidized and other controlled goods, the Histadrut is demanding a further Cost-of-Living Allowance be paid in July this year. More precisely, the Histadrut says that if the index rises by four per cent or more by July, it will demand compensation to the tune of the full percentage of increase — say, seven per cent. Finance Minister Sapir has countered with the proposal that the government may be prepared to approve payment of the difference — that is to say, a three per cent rise in allowance (the seven per cent anticipated actual rise minus the four per cent the Histadrut named as its "maximum tolerable" rise in the index).

Cost-of-Living Allowance is not paid on the full salary. It is a percentage of the first IL700 of salary (base salary plus seniority). The Histadrut is asking that the allowance be figured on the first IL1,000 of salary.

Cost-of-Living Allowance is not subject to income tax, and it is

accumulative on the salary chit (at least for a few years at a time). This means that a salaried professional whose base salary plus seniority totals IL950 may be getting about IL300 in tax-free C-o-L Allowance — or about a third of his salary.

Gross income, **Net income**, and **netto** or **"penny"** — The public is accustomed to talk in terms of "gross" income (the highest total figure on the salary chit) or "net" income (the final figure after deduction of income tax, National Insurance, compulsory loans, union and sick fund dues).

The economists prefer to speak of "free income" — the gross income minus only Income Tax and National Insurance, which are the two taxes everyone must pay. Taken in these terms, Mr. Lutzsky says that the Average Income today for a family of four is considered to be IL1,200 to IL1,300. The Minimum Subsistence Level, he says, is IL800 to IL850 for four persons, while anything below IL800 for a family of four is rated as below the Poverty Line.

Subsidies — In order to keep certain basic commodities, mainly foodstuffs, within the reach of virtually everyone, the government compensates the producers with the difference between a realistic market price and the artificially-low price set by the government.

The Israel Government today subsidizes sugar, frozen beef, wheat, bread, oils and margarine, milk and milk products, eggs, poultry, carp, transportation, winter and a few miscellaneous items. In 1972-73, the government budget for subsidies was IL305m., but in reality IL500m. was spent — due mainly to increases in world prices of agricultural products Israel must import.

The subsidies budget for 1973-74 is IL770m. It would have to be even larger, by about IL150m. if the Government had not decided to pass on some of the world inflationary trends to the local consumer public. This is given as the reason for the price rises in basic commodities which were announced in late March and early April.

The degree of the price rises has been substantial. Flour, for instance, increased some 23 per cent. Frozen beef rose an average 30 per cent.

Histadrut authorities point out that the recent price rises have hit harder at the poor than at the better-off citizens, because the poor spend a higher percentage of their incomes on food, which has borne the brunt of the rises. The very needy are being compensated by higher Social Wel-

fare payments. The basket, therefore, are families at just above it, who are not as well off — and do not want to be.

Subsidized food prices are a judgement on me, it might not be wise to let rise even further and then penetrate the disadvantaged direct welfare grants. The Histadrut is opposed to this, Mr. Lutzsky speaks very strongly against "destroying them on welfare." He argues the better-off citizens have to pay back their share of the subsidies through high income rates.

Price control (*plukha*) — It is not only the subsidies which are controlled, but also items which are controlled in price. There is a list of items on which a legal maximum price is set — many of them basic foodstuffs, but also medicines as diverse as aspirin and school-books. Price rises of these items must gain prior approval of the Price Control Ministry of Commerce and Industry. Since January 1, about half of price-controlled commodities have risen and more rises are expected every week.

Apart from the government-initiated price rises in subsidies, what the public feels today is the spiral of price rises in the private sector. If sugar and flour prices rise, can biscuit and cake prices far behind?

Large manufacturers — with a turnover of millions — must receive the approval of the Ministry of Commerce and Industry to raise prices. (Some big firms were going to get around this by raising prices through their "daughter companies.") This practice has been checked. The Ministry today is using liberal criterion on which to price rise requests (almost no credit, except the cost of raising prices). As a result, more and more goods are going up in price by the day — the knowledge and consent of government authorities. Some companies do not even have a permit to raise prices.

ARMED with this economic lexicon, you may not be able to fight inflation, but you at least be able to read about it. On the other hand, it might better to follow the old story that smoking causes cancer, gave up reading.

The Centres for Developmental Education of Summit Schools International ANNOUNCE

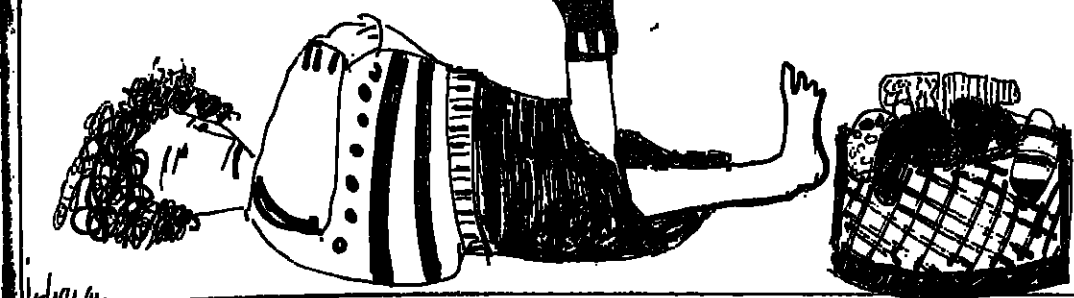
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the sock pool



downfall is nothing like any of these. A gent's sock, on the conservative side, moss green with a burnt amber stripe and an elastic top. We have a lot of visitors and collect a fair amount of loot from them. Towels, handkerchiefs, scarves and lipsticks are absorbed into our own stock, but as we leave a good deal scattered in other people's houses it all evens out in the end. There is no telling now, attempts upon the sock I slide

as I am putting on my second sock. Well, truth is not my sock and may be a judgement on me, it might not be wise to let rise even further and then penetrate the disadvantaged direct welfare grants. The Histadrut is opposed to this, Mr. Lutzsky speaks very strongly against "destroying them on welfare." He argues the better-off citizens have to pay back their share of the subsidies through high income rates.

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LIFE IN GALILEE By Hadassah Bat Haim

forward until I have assumed the correct attitude for prayer — he mean "leave it alone" as I though without any direction finding — and in this frozen position inch myself along the corridor.

Getting back into bed poses a major problem in ballistics, but once this is achieved, still in the foetal crouch, I feel that life still holds some reasonable future for me. It is now clearly apparent that the German name for this affliction, which translates as having been shot by a witch, is much more imaginative and sympathetic than doctor's diagnosis of discus hernia.

Thinking nothing about ownership ethics, the second sock is ready in my hand when sudden as a thunderclap, a knife of pain slices through a thick bathrobe, stock, but as we leave a good deal scattered in other people's houses it all evens out in the end. There is no telling now, attempts upon the sock I slide

as I am putting on my second sock. Well, truth is not my sock and may be a judgement on me, it might not be wise to let rise even further and then penetrate the disadvantaged direct welfare grants. The Histadrut is opposed to this, Mr. Lutzsky speaks very strongly against "destroying them on welfare." He argues the better-off citizens have to pay back their share of the subsidies through high income rates.

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THE QUEEN FROM SAFAD...

Michal, who is in charge of the reception desk at the CANAAN MOTEL, Safad, thought she was having her leg pulled when a VITA representative told her she had been chosen as 'Queen for a Day.' Michal, who was born in Kibbutz Ein Giev, studied Hebrew and General Literature at Tel Aviv University, and Advertising and Public Relations (course at Z.O.A. House). Since her marriage to a lawyer, four months ago, she has been making VITA's tasty quality soups.

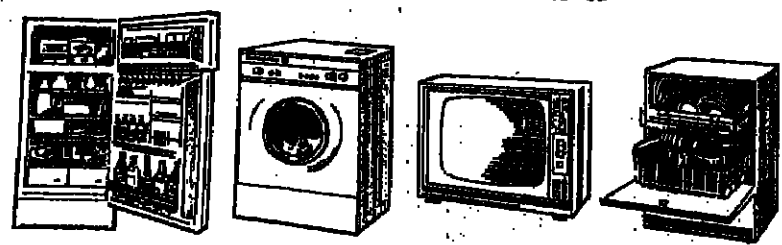
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Go-anywhere silk chiffon dress for afternoon or elegant evening wear has two sporty-looking breast pockets, wide sleeves with neat cuffs and a luscious colour scheme of chocolate, donkey brown and coral pink — by Gideon Oberson.



One of many summer suits in Oberson's collection — here waistcoat and skirt come in a finely brown swirling leaf and flower pattern in green and rust on off white, lined to match the teaming emerald green saten puff-sleeved blouse.

OBERSON AT HIS BEST

By Catherine Rosenheimer

Jerusalem Post Fashion Reporter

FASHION designer Gideon Oberson's "clients" currently include Niba, Aled, Elastex and the Israel Police Force, for whom he is designing ready-to-wear ranges of shirts, jersey menswear, swimwear and uniforms respectively. His other clients consist of a select band of women who come to him for exclusive, couture-like made-to-measure clothes which can cost anywhere from I.L.500 for a "good" suit — and upwards.

It was to this latter category that the launching of his new Spring and Summer Collection earlier this week was directed — and, it must be said, this was definitely Oberson at his very best. The show was fast, fresh and gimmick-free, the current fashion mood for simple, well-cut near-classic clothes suiting his style to a T. Oberson has excellent taste when it comes to fabric selection (almost without exception French and Italian silks, shantung and lightweight gaberdines) and a style of cutting which is very clean and crisp — though perhaps best suited to the figure of his favourite model girls, demanding a near-flint bosom.

Effective details

A superb red gabardine suit (which, like most of the short styles, was well above the knee) topped a body-tailored brown voile shirt, sported two parallel fine white zippers at front and back and Oberson's favourite breast pockets. Other effective detailing included a silver L, following the corner hemline of a suit with a wrapover skirt.

Pin-tucks were to be found over and over again, finely worked into the many long and short chemise dresses he showed in fabulous printed silks, or fine cotton voiles like one with a white multi-scale dot pattern on a brown ground, and rich border print at the hemline. A nice high-summer look consisted of his midriff-revealing ultra-simple sleeveless bolero tops cut in three layers to form horizontal pleats, and hopping belted, handsomely buckled long A-line skirts.

Bright colours

Such outfits were to be seen in good-looking plain coloured fabrics in colours like vivid yellow, apricot and black. Suits were very much in evidence, long-sleeved for spring, short sleeved for summer. A super black linen two-piece typified the simple yet beautifully cut look, sporting two breast pockets, echoed in two skirt pockets, edged all around and body-seamed in white

saddle stitching. A good-looking town dress for summer was a sleeveless shirt dress with a knife-pleated skirt in an interesting brown and white camouflage pattern fabric, topped by a white patent belt.

Wide evening choice

For evening there was a wide choice, ranging from slubby shantung pants in purple, cut very wide and with pleats in the legs, topped by a wide, voluminous shirt with huge ruffled sleeves caught into neat cuffs, in a swirly exotic print of olive and aubergine. Making a well-come reappearance are short evening dresses, like one with puff sleeves and a layered bodice in chiffon, striped in donkey brown and coral.

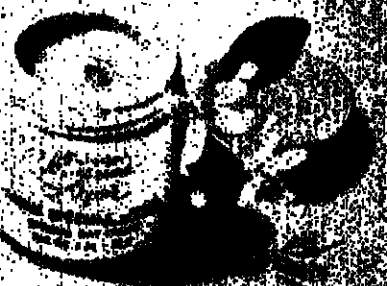
For more casual evening wear, Oberson showed well-tailored dungaree pants with narrow cut bib tops, thin straps criss-crossing at the back — they came in anything from a vividly patterned velvet to fine crepes in various colours, topping contrast-colour voile shirts. All in all, plenty of mouth-watering styles for the budget-no-object brigade.

The dungaree look, interpreted by Oberson in a really clever scheme: aubergine, purple and printed velvet over a beige crepe shirt. The dungaree trousers, other, lighter weight fabrics in blue and white.



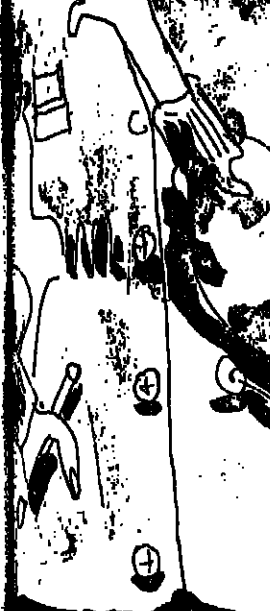
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Anna Sokolow

MRS. Ruth Rosen, one of the six-member London committee trying to get permission for Valery Panov, the Russo-Jewish dancer, to leave the Soviet Union, called at the Bat-Dor Studios in Tel Aviv to discuss the Batsheva-Bat Dor Dance Society's efforts in the same cause.

She told Mr. Barry Swersky, general manager of the Society, that the London committee of television and theatre personalities had approached other prominent people for aid. Plans include the organization of a gala benefit performance for Panov in London, as contributions from abroad were now his only means of support. A demonstration had been held outside the Soviet Embassy.

Mr. Swersky gave Mrs. Rosen a tape-recording of the recent telephone conversation between Panov and the Batsheva-Bat Dor Society, in which the dancer had declared he would commit suicide if not allowed to leave Russia. Mrs. Rosen promised to send for showing here excerpts of a film in which Panov dances.

In the U.S.A. the name of Valery Panov was included among those for whom Senator Jackson has made a special appeal to the Soviet Union.

ANNA Sokolow, the American choreographer, is coming to Israel in August to create two ballets for the Batsheva Dance Company. She has visited this country many times, but this is the first time that she will be devising works for the Batsheva company.

Some years ago, Anna Sokolow made an attempt to establish a permanent company — the "Lyric Theatre" — in Israel. During its brief existence most of the Israeli dancers who are now well known both here and abroad were in her company. Since then, and she has visited Israel on private and professional visits — three years ago to give classes in the "Summer School" of the Rubin Academy Dance Department in Jerusalem.

Known sometimes as "the prophetess of gloom" (a description she dislikes) because of the stark pessimism of some of her creations, she also has a biting choreographic wit — a hard-hitting vividness, as in her speech. Her guidance and advice to the students in her classes were frank and uncompromising. She pulled no punches. Her artistic integrity, as famous as her creative ability, proved a great tonic.

Of the two works she will mount for the Batsheva Company, one will be new and one drawn from her extensive repertoire, created for her own and other companies.

Big names coming

son which will this year include performances by Britain's Royal Ballet (already announced in these columns) and the Ballet Folklorico de Mexico — both in the framework of the Israel Festival.

Rudolf Nureyev will be the "guest performer" with the 40 members of the Royal Ballet which will appear in Jerusalem (August 5), Tel Aviv (August 7, 8) and Caesarea (August 9, 11, 12). Nureyev is not listed as a "star" since it is the custom of the Royal Ballet to put names in alphabetical order on the programme, no matter whose they are.

The Royal Ballet programme has not yet been announced, but rumour has it that it will include "Le Corsaire" in which Nureyev has one of his spectacular roles.

In addition to this dance "scoop" for Israel's 25th anniversary year, there will also be the Ballet Folklorico de Mexico, with its own type of glamour and glitter. This can be regarded as a sort of cultural-exchange event between Israel and Mexico, for just about the time that the Mexican company will be here, the Israeli Bat-Dor Dance Company will be performing in Mexico City. It will be there for the final few days of a South American tour that will extend from August 8 to September 20.

The Ballet Folklorico de Mexico will appear in Jerusalem (August 14), Tel Aviv (August 15, 16, 17) and Caesarea (August 18 and 19).

If you count Danny Kaye among the great names of our day, then his appearance in "Legends and Songs of the Prophet Elijah" can also count as a dance event of the Israel Festival. Taking part with him in this "musical" will be the Yiddish-American actor Joseph Buloff and others, in Tel Aviv (August 21), Caesarea (August 23) and Jerusalem (August 25).

These events and the wonderful music programmes which are to be offered will make the 13th annual Israel Festival this year a truly "bar mitzvah" year for the State of Israel.

An Israeli impresario is going to South Africa in May to take a look at the Pect Ballet which has its headquarters in Johannesburg. ("Pect" stands for "Performing Arts Council of the Transvaal.") He will examine possibilities of bringing the company — or at least part of it — to perform in Israel.

The artistic co-directors of the Pect Ballet — Louis Godfrey, who was for many years a principal of the London Festival Ballet, and his wife Denise Schultze (also a former dancer) — said that they were commissioning ballets specially with a view to travelling with about ten dancers from the 40-member company. (Large companies have now become too expensive all over the world for travel abroad. Even the Royal Ballet has divided up its numbers for travel purposes.)

"Our company suffers from not having seen enough of the outside world of dance," Denise Schultze said. "Some of the dancers had never seen a performance of 'Sylvphides' until we did it in Johannesburg. They need the broadening experience and stimulus of having to measure up to overseas standards."

South Africans have indeed proved they can measure up to these standards. Both the Royal Ballet and the London Festival Ballet have a number of South Africans among their leading dancers and choreographers.

In Israel, too, some former South Africans are notable, particularly Jeannette Ordman and Shelley Sheer.

Among the summer courses which the Hebrew University is offering to overseas students this year will be an "Introduction to the Folklore (Dance) of Israel." The coordinators will be Mr. S. Hermon and Miss Pamela Squires under the supervision of the Folklore Research Centre of the University.

The course, conducted in English, will include lectures on folklore in general, dance in the Bible and the ancient Near East, and dances of the people of Israel today. There will be presentations and study of ethnic dances including those of Yemenites, Arabs, Druses, Circassians and Kurds. There will also be field trips and visits to Hassidic synagogues, the Western Wall, Yomnate, Druse and Arab villages, ethnological museums, the National Sound Archives and the Friedhaber folklore collection. Ethnic and modern Israeli folk dances will be taught. There will be 80 study hours between August 8 and August 28, with four credit units. The cost is 135 dollars for tuition including field trips.

Two Israeli dancers, Yehuda Maor and Igal Perry, who went to Holland, will re-join the Bat-Dor Dance Company when their contracts with the Netherlands Dance Theatre expire in June. A Dutchman, Bert Terborgh, who has danced in various companies in Europe as well as in his home country, will also join Bat-Dor this year. Another expected addition to the company will be Eya Craczk, a Hungarian dancer who



Rudolf Nureyev

has been dancing in Australia and with the London Festival Ballet and the Sadler's Wells Opera Ballet.

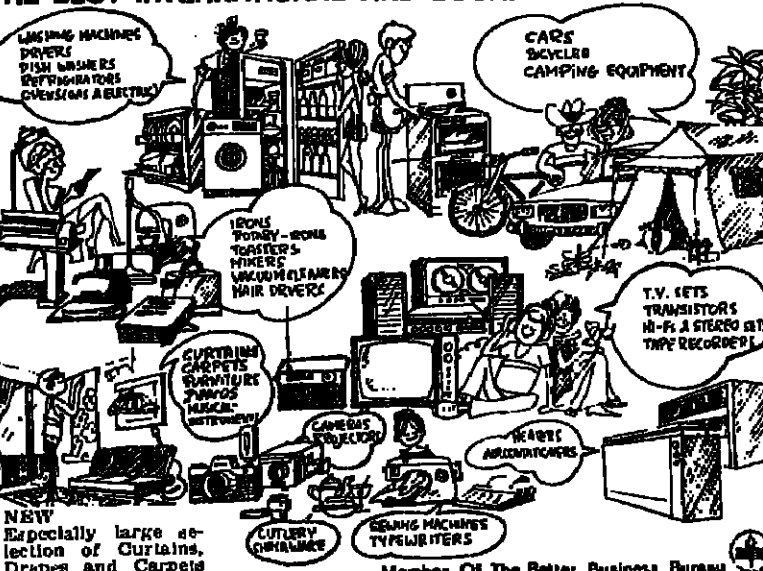
Several students from the Bat-Dor Studios have now been selected as "apprentice dancers" of the Bat-Dor Company. Miriam Tapouchi, who trained in the Studios, has now graduated to full membership of the company. "I am very proud of her," said artistic director Jeannette Ordman. "She has been praised by visiting choreographers."

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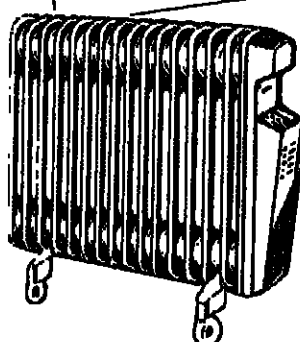
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They like to take things easy at Ein Gev

THOUGH the 30th Music Festival at Kibbutz Ein Gev celebrated with the 25th anniversary of the State of Israel, it was no different from the previous festivals at the Kibbutz Music Centre. The financial allocation was probably no larger than usual, the management could only look what happened to be available at the time and even the misprints in the English-language part of the programme were as numerous as all the stars. It was very much the mixture as before: three orchestral ensembles (the Broadcasting Symphony, the Israel Philharmonic and a visiting chamber orchestra from Lucerne); one evening devoted to dance (Batsheva); and three popular programmes — one presentation by the kibbutz movement ("The Kibbutz in Song and Dance"); one variety programme ("Hagshusha"); and finally, the national Zahal parade of entertainment groups and ensembles, the Rav-Saron Erich Telch, as director of the Air Force Band, giving his way into the hearts of the audience.

In contrast to the Israel Festival, where the chamber music ensembles are customarily the climax of the festival and draw the

biggest attendances, the Ein Gev audiences — kibbutzniks from all round Emeq Beit Shean, Emeq Hayarden and Northern Galilee, tourists from abroad, and holiday-makers from the cities spending the Passover week in the Lako Kibbutz area — prefer easy and unsophisticated programmes. Thus the Kibbutz evening was full to capacity, the Gushash Trio and the Zahal night were overflowing, and the latter two especially drew large numbers of youngsters whom one would have also wished to see at other performances.

Some unfavourable impressions. The Kibbutz programme tried, with the help of professional outsiders, to prove that there is no basic difference between its attitude and the generally prevailing trend in entertainment. Mercifully and tastefully though, they did not oppress listeners with uncontrolled loudspeaker decibels. And why did the excellent Gushash Trio have to give a programme consisting only of old and very old numbers familiar to the audience in every single detail, shade of interpretation and voice inflection? Still it was lapped up without a murmur of criticism that nothing new had been prepared for this special occasion.

IDF should do better

EVERY year, I stay bravely right to the end of the Ein Gev Festival in order to see the show, with the private hope that I may spot some new characteristic of the spirit of our youth and the I.D.F. But too, the general trend is plain and simple entertainment for educational or — God forbid — Zionist content; but it seems such a waste of good talent to have these youngsters making themselves half crazy and setting up microphones (to achieve even cruder sound!) in order to prove to their audience that they know what it wants.

Throughout the marathon — three hours — there was not a good Israeli song (musically speaking) except, perhaps, the revival of 1948 songs by the Western Command Troupe. All the "fun" were frightfully comical and, typically, only the foreign ones went over really big with the audience. The singers were mostly pleasant and talented but the work, which all seemed to be trying to convey some message, were almost unintelligible.

Collectives' chamber ensemble

Having had to listen to six programmes on six evenings at the Ein Gev Festival (a critic's duty), I decided to drive on the "free" day to Kibbutz Eilon to hear the Western Galilee Chamber Orchestra of the kibbutz movement.

This rather remarkable group is now in its second year and gives about 80 concerts each season throughout the country. The Kibbutz Chamber Orchestra is composed of some 40 musicians — string players and 17 woodwind and brass, plus one percussionist,

chosen from among the numerous young players who participate in the other musical organizations of the movement: the Youth Symphony Orchestra, the String Orchestra and the Wind Band. There are several reasons for the founding of this semi-professional group: to give the more proficient among the young people greater satisfaction and an artistic challenge, to keep them from joining town orchestras by offering them professional activities within the family, and also, perhaps, to build up a show vir-

chow for displaying to the wider community what the kibbutz movement produces besides agricultural and industrial products, pilots and fighters. It also has the professed intention of bringing musical culture into the kibbutz, to play for young people anywhere and, in principle, to perform wherever they are invited. The concert circuit makes use of its offer, but official subsidies are about eight per cent of the yearly budget which this year is IL300,000.

The 40 members belong to about 36 different kibbutzim and the average age is low — only five musicians are over 40. The base is at Givat Haviva near Haifa, where the orchestra rehearses. Distances often are great and returning to base late at night adds to the burden of the young musicians. The kibbutzim

music • by yohanan boehm

from which the chosen players come allot them two working days for their orchestra participation, but travel, food, repair and maintenance, acquisition of new instruments and insurance have to be carried by the general budget. Demands for payment are deliberately kept low to allow every community to invite the orchestra.

Six programmes are rehearsed and performed each season, with about 40 hours of rehearsal time devoted to preparation. Chief conductor and musical director is Avi Ostrovsky, a member of Kibbutz Lahav in the Negev. The administrative director is Eliezer Hirschman of Kibbutz Eilon in Western Galilee.

Other conductors who appear with the chamber orchestra are Noam Sheriff, Yona Bitlinger and Aaron Harlap. Soloists are occasionally taken from the outside as, in the present case, when Moshe Murvitz and Daniel Ben-yamini, both members of the I.P.O., were the soloists. From what I heard on this eve-

ning, there is a lot of promising material among the players, high technical proficiency, especially among the wind instruments, and a fresh and rich sound in the string section; and the attitude of the players is so different from a wholly "professional" orchestra — they play for the love of it and really like to make music. I overheard a heated discussion after the concert, complete with listening to a cassette recording of the performance, between the flutist and the conductor about tempo, entries, interpretation and rhythm, with other members of the orchestra joining in.

The Kibbutz Chamber Orchestra is an asset on the musical scene, beyond the limits of the movement; it can serve as an example to professional ensembles, it can fill gaps in the concert field and it can even serve as competition to other musical groups. There is still room for more music in our country, and the attitude of the Kibbutz Chamber Orchestra is just right. Encouragement and support, morally and financially, are most deserved by this group.



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Dull debut

was one of those recurrent disappointments which are the lot of a theatre critic. The debut of a new playwright, the debut of a new actor or director, the first appearance of a well-known actor as director, the first appearance of a highly "relevant" subject: you go to the theatre full of expectations, eager to make the acquaintance of all that fresh talent and to hear something significant said on the stage; and you spend about two hours, seated in your seat as a dreary, uninvolved plot develops, with lifeless actors going through lifeless lines, spouting one banality after another, until your suffering ends with a scene of almost unbearable sentimentality.

Reuven, the hero of "The Return" is a kibbutz dropout at a time when the kibbutz is in a state of disrepair and with his father who has also left the kibbutz and is making money in an unspecified way, living comfortably in an abandoned Arab house. Reuven's best friend is an Arab law student to whom he has once belonged.

Won't offend father

Reuven is having an affair with a girl, a foot-loose Jewish girl who is not above a casual roll in the hay with Reuven. She is to marry Riad, but the girl, as upstanding a young man as ever grew up in an Arab village, will not sin against her father by marrying a Jew. Reuven goes off to America to study medicine after taking a goodly sum of money from his father, ostensibly to pay for his family for the use of their house, but in fact, as we later learn, to cover up some hanky-panky with kibbutz money.

The years later we see them again, in Alona's room. Riad, now a resident in a flower-child house, is back from America in a telephone call from his father informing him that Riad has been arrested by the Military Government. But Riad soon turns up after being released from jail, and a great deal of soul-searching ensues. We learn that Riad is married and fathered five children, with a sixth on the way. Alona is about to marry a doctor in the regular army; Reuven who has been carrying a torch for the girl all these years, goes off — to enlist in the army, as Riad correctly assumes.

Killed in the war

We meet Reuven again in the form of a black and white photograph over the fireplace of his parents' house. Father and mother are engaged in reading a volume of memories of their son, who has fallen in the Six Day War, and Alona and Riad show up at their invitation to reminisce about him into a tape recorder.

The question of Reuven's motivation in coming back from America comes up, and everybody advances a theory. Did he go to help his friend in the army? Or for love of Alona? Or was he then on the verge of something? Whatever the theory, every-thing is unhappy, especially Riad, who goes dark, and spots the photograph, he ends the play with the words, "I lost a friend, I lost a dream, I suppose, is a tragedy, relationship between

THE RETURN by Miriam Keeney, presented by Tzavta-Cameri, directed by Oded Teomi, set and costumes by Lydia Pincus-Gani.

own, contemporary problems — a very laudable intention — they need to be far more selective.

The same apologies to the editor, Oded Teomi. His staging is sloppy and flabby and injects no life into a lifeless play. An otherwise highly effective actor, he is here weak and flat, under his own direction, in the role of Reuven; newcomer Makram Khoury playing Riad is stiff and seems uncomfortable in his well-pressed clothes; and Tiki Dayan as Alona exhibits none of the sparkle we know from her previous appearances on the stage and on television. Two old pros, Yehuda Fuchs and Esther Grinberg-Shevek, make the best of their undemanding parts as Reuven's parents.

Jews and Arabs, and the message of the play seems to be that this friendship is impossible in view of the cultural and political abyss between the two. The author may be right about this; but she would have to do much more than she has done in order to convince the audience; by populating her play with real, not cardboard characters, and by creating real relationships between people who have something significant to say. And if the Cameri and Tzavta want to contribute to the thinking on our

Joke on Strindberg

LET'S PLAY A LITTLE STRINDBERG (variations on a theme of **THE STRONGER**) by Yoram Matmor, directed by Maxine Eliaz, at "the english stage."

THIS is not much of a consolation, but in the same Tzavta Hall, the previous evening, I saw one of the three playlets in the programme of "the english stage" which I failed to see on my first visit there, and found it not as offensive as the other two.

As the somewhat cute title, "Let's Play a Little Strindberg," would indicate, Yoram Matmor's play is a joke perpetrated on a Strindberg play. The subject is the famous one-act, "The Stronger" in which two women, the wife and the mistress, settle their ac-

counts. The idea is not novel, having been done before by Friedrich Duerrenmatt with Strindberg's "The Dance of Death." I was not impressed with the work of the Swiss dramatist, who had little that was worth while to say about the play; nor was I impressed by the work of Yoram Matmor. But the latter at least had the sense to leave the original almost intact while adding some comments, and the performance by Jill Goldwasser as the wife is sincere and moving, while Naomi Sharon gives a properly supercilious, vicious performance as the mistress. Maxine Eliaz's direction is restrained, letting the text speak for itself, with a well-staged introduction which establishes the ironical theme of Christmas as background for the bared tooth-ed duel.

Olim, Temporary Residents

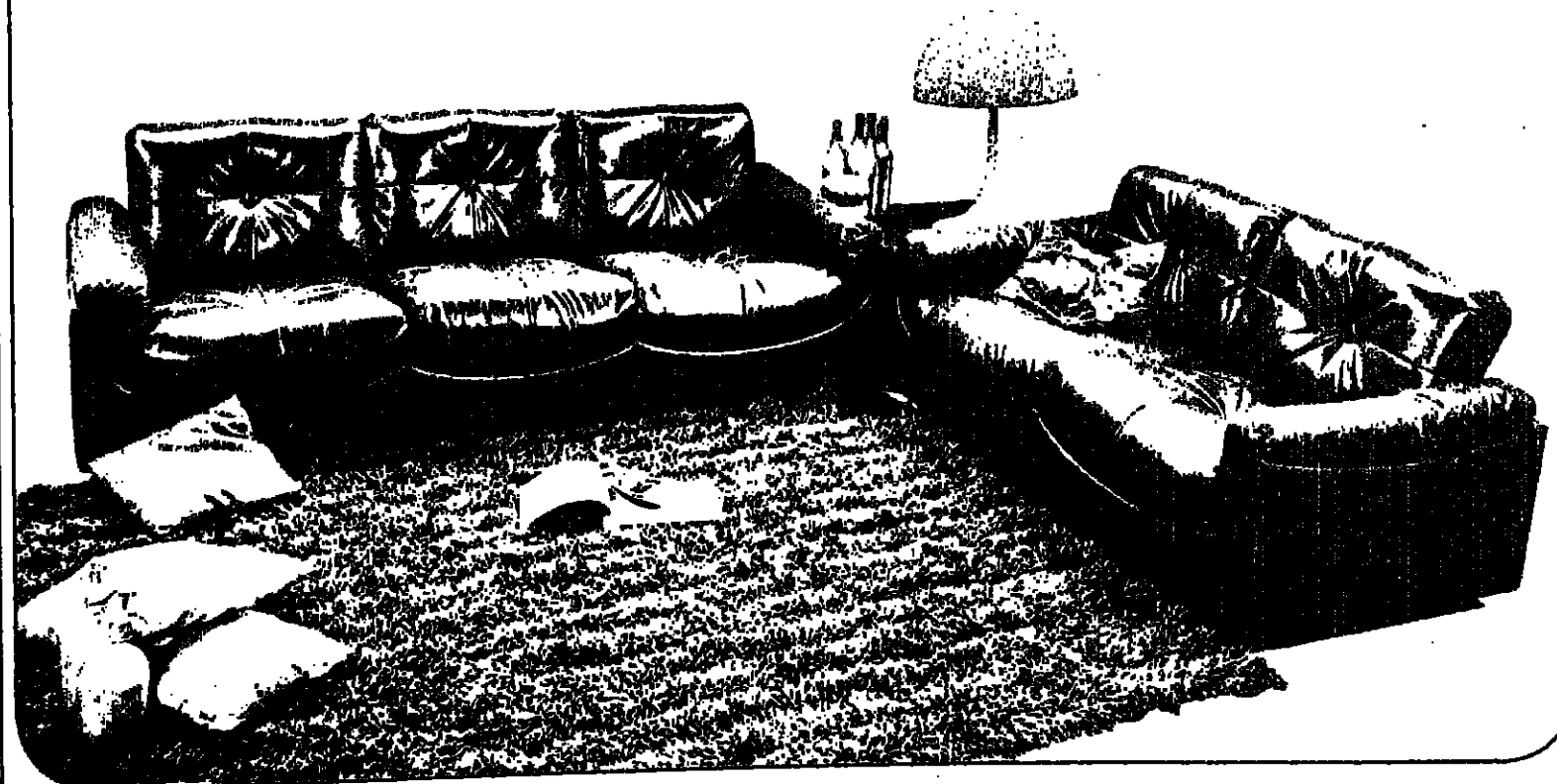
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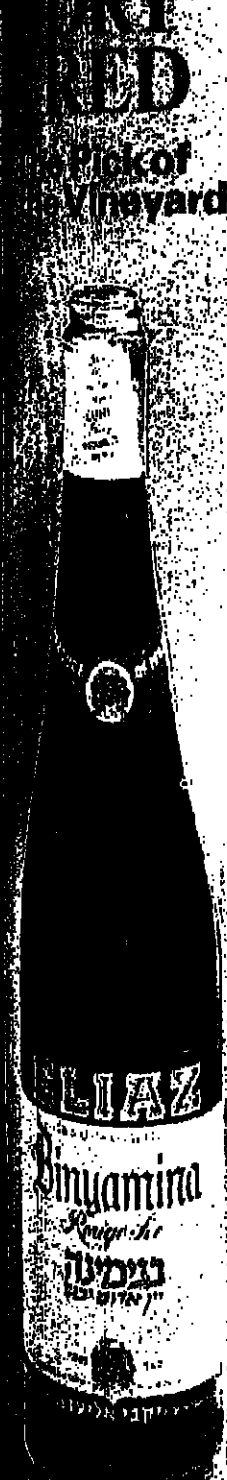


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TEL AVIV
Tel Aviv Museum, Tel Aviv. (1) Hamlet, Exhibitions: Toulouse-Lautrec, lithographs (Zucka Hall). The graphic works of Antoni Gaudi (Zucka Hall). Israeli Painting and Sculpture (Meyerhoff Hall). From Impressionism to Abstract Art (Jaglom Hall and Hall No. 3). Kinetic Art (Hall No. 3). Hours: Sun., Mon., Wed., Thurs. 10 a.m.-4 p.m.; 4-7 p.m. Tues. 10 a.m.-7 p.m.; 4-10 p.m. Fri., 10 a.m.-2 p.m. Sat., 4-10 p.m. Helena Rubinstein Pavilion, Rehov Tarnat, Avigdor Arika - Paintings: 1987-1988; 1989.

Museums: Ramat Aviv: (1) Glass Museum; (2) Kadman Numismatic Museum; (3) Ceramics Museum; (4) Museum of Ethnography and Folklore; (5) Museum of Science and Technology; (6) Tel Qasile Excavations; (7) Alphabet Museum; Wed. - 10 a.m.-5 p.m. Sun., Mon., Tues., Thurs. 10 a.m.-5 p.m. Fri., 10 a.m.-2 p.m. Sat., 4-10 p.m. Museum for the History of Tel Aviv: Sun. to Thurs. - 8 a.m.-5 p.m. Fri., 9 a.m.-1 p.m. Sat. - closed. 50 Mirafra Shlomo Talo: (8) Museum of Antiquities of Tel Aviv-Yafo: Sun., Mon., Tues., 10 a.m.-4 p.m. Fri., 10 a.m.-1 p.m. Conducted Tours:

Tel Aviv University
Free conducted tours in English, of RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University - 10.30 a.m. Public Relations Dept. - Transportation - by public buses 25, 26, 76, 80. Free transportation on Mondays and Wednesdays from hotels: 8.30 a.m. - Tadmor, Sharon, Accadia, Valldor, 10 a.m. - Sheraton, Hilton, Ramat Aviv, Samson, Asor, Dan, Park, Debarah, Aviv, Ami Shalom, Bazar. For further details Tel. 41811. Public Relations Dept.

portation please call public relations. Tel. 707181.

Mirafra Women's Organization of America and Canada, 18, 19 Rehov Dov Hov, Tel Aviv call Tel. 228187, 241081; Jerusalem, 228464, 241081; Haifa, 44581; Beer-sheva, 8171.

Hilton-Tel Aviv: H. Stern's duty-free Jewellery, international guarantees, Grey-Government-approved.

ORT Israel: for visits please contact: ORT Tel Aviv, Tel. 762281/2; ORT Jerusalem, Tel. 236376; ORT Haifa, Tel. 240271; ORT Netanya, Tel. 236323.

National Religious Women's Organization: Mirafra and Hapoel Hamizrachi Women in Israel, 18 Rehov Dov Hov, Tel Aviv; call Tel. 03-440316, 03-788942. Jerusalem - Tel. 02-30820, 02-35382. Mondays/Wednesdays guided tours through Neve Sara Herzog Complex, Sinai Bldg. Mirafra Hapoel - Pioneer Women: Courtesy tours Sunday through Thurs. day 9 a.m. Tel Aviv, Hildadit Bldg. 83 Rehov Aronov, Tel. 261041; Jerusalem, Beit Eliseva, Rehov Blazer Hapodal, Katamon, Tel. 31615; Haifa Community Centre, 14 Rehov Katal, Kiryat Blitzer, Tel. 523554. Phone for reservations.

Women's League for Israel, 37 King George, Tel Aviv, Conducted tours of 241183; Jerusalem 39840; Haifa - 66117; Netanya 23581.

Wise Club, 116 Rehov Hayarkon, Tel. 232926, 8 a.m.-2 p.m.
Canadian Embassy-WIZO Office, 418 Hayarkon, Tel. 227050, 8 a.m.-2 p.m. Hadassah Club, 80 Rehov Hayarkon, Tel. 56039.

HAIFA
Hadassah Club, Youth Aliya office, 209 Rehov Hamegashim, Tel. 4261, 0481. Juddman Art Gallery, 85 St. Hamaad, Salvador Dali's 12 Tribes. Carvings hand painted by the artist for Israel's 25th Anniversary. With introduction by the Minister for Foreign Affairs, Mr. Abba Eban. Open daily, 10 a.m.-1 p.m.; 4-7 p.m.; 8-10 p.m. Sat. 11 a.m.-1 p.m.; 4-5.30 p.m.

SATURDAY JERUSALEM
Organ Music by Philip Ravey every Saturday at 11.30 p.m. Y.M.C.A. Auditorium. Public Welcome. Melave Malka, 8.30 p.m. at Hechal Shlomo, 88 Rehov King George.

Marcel's
★ STAGE RESTAURANT ★ COCKTAIL BAR
At the Jerusalem Theatre - 20 Rehov David Marcus, Taibish. The only first-class Kosher restaurant in Jerusalem serving Filet Mignon • Fresh Trout • and other gourmet dishes

MAX - Incomparable pianist
AVIVA NIR - Israel's Newest Rising Star
Dave - Guitarist
Entertainment nightly from 10.30 p.m. - 2 a.m.
RESTAURANT: Lunch - noon to 3 p.m. - Dinner - 7 to 11 p.m.
PLEASE RESERVE IN ADVANCE. TEL. 30078.

the israel museum, jerusalem
THIS WEEK AT THE MUSEUM
"Edge of the West" - Jewish daily life in the Mellah, large cities, the Atlas mountains and near the Sahara. Free for visitors.
Sun., Tues., Wed. 12 noon (French)
Mon., Thurs. 5 p.m. (French)

Monday, April 30, 8.30 p.m.
CONCERT
"Die Winterreise" (The Winter Journey)
Song cycle by Franz Schubert. Text by Wilhelm Müller. Jerome Barry, baritone; Jonathan Zak, piano
Tickets: Museum members and students: IL.S.; others: IL.L., at Canaan and on evening of concert at the Museum
ART FILM CLUB
"C'est de Carotte" ("Red-head") (France, 1932)
After the play by Jules Renard. Directed by Julien Duvivier. With Harry Baur and Robert Lynen
Short film: "La ballade d'Emile," by Manuel Otero
EXHIBITION OPENING
Anna Ticho - recent drawings and watercolours (Cohen Hall)
COURSE IN ART HISTORY
(Hebrew, with slides)
"The art of the fin de siècle" (B)
"The decadence of the fin de siècle"
Dr. Ziva Malsis, Dept. of Art History, Hebrew University
Tickets: IL.L. (non-members: IL.S.)
After the lecture:
FILMS ON ART
"Dada"

EXHIBITIONS
Anna Ticho - Recent drawings and watercolours (Cohen Hall) from May 1
Jewish life in Morocco
Alhambra of Granada - Photographs by Arieli - Special Exh. at Rockefeller (in coop. with the Municipality) until May 3
Travellers to the Holy Land - prints and drawings, 15th-20th cent. in memory of Hermann Meyer (Cohen Hall) until April 30
Film making (Youth Wing) until April 30
Impressionist and Post-Impressionist paintings from the Museum and Farkas col. (Goldman Hall)
Inscriptions Reveal - special exh. at Rockefeller from May 4
SPECIAL EXHIBIT
Fernand Léger - composition with figure, 1924. Oil on canvas. Gift of Mr. Max Kaganovitch, Paris, in memory of his brother, Pinckhas Kaganovitch, "der Nistar"

VISITING HOURS
Sun., Mon., Wed., Thurs. 10 a.m.-6 p.m.
Tues. 10 a.m.-10 p.m.
Shrine 10 a.m.-10 p.m.
Museum 4 p.m.-10 p.m.
Rockefeller 10 a.m.-6 p.m.
Fri., Sat. 10 a.m.-3 p.m.

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Spring Exhibition
AT MUSEUM HAARETZ, TEL AVIV
RAMAT AVIV
Glass Museum
European glass, from the Renaissance to the 19th century.
Ceramics Museum
Ornaments, Form and Colour in Pottery - Amnon Israel
Kadman Numismatic Museum
Jewish Mint-Masters in Medieval Europe

Visiting Hours
Sun., Mon., Tues., Thurs. 10 a.m. - 5 p.m.
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